மாணிக்கவாசக சுவாமிகள்

அருளிச்செய்த

திருவாசகம்

இதோடு

(க.) மாணிக்கவாசக சுவாமிகளுடைய சரித்திரத்தையும்; சைவசித்தாந்தம் என்னப்பட்ட வேதாகமத்தத்துவநூலின் சமயக் கொள்கைகளை எடுத்து விவரிக்கும் புறநடைகளையும்;

(உ.) அத்தமிழ்க்கவிகளுடன் இங்கிலீஷ் மொழிபெயர்ப்பையும்; முகவுரைக்குறிப்புகளையும்;

(ங.) பத அகராதியையும்; விஷயசூசிகையையுஞ் சேர்த்துக்

கிறிஸ்துவேதசாஸ்திரியாராகிய

ஜீ. யூ. போப்பு

ஐயரவர்களால்

ஆக்ஸ்பற்ட்

திருநகரிலுள்ள சர்வாங்க கல்விச்சாலை அச்சுக் கூடத்திற்
பதிப்பிக்கப்பட்டது

A. D. 1900

THE TIRUVĀÇAGAM

OR

'SACRED UTTERANCES'
OF THE TAMIL POET, SAINT, AND SAGE
MĀṆIKKA-VĀÇAGAR

THE TAMIL TEXT OF THE FIFTY-ONE POEMS

WITH

ENGLISH TRANSLATION, INTRODUCTIONS, AND NOTES

TO WHICH IS PREFIXED

A SUMMARY OF THE LIFE AND LEGENDS OF THE SAGE, WITH APPENDICES ILLUSTRATING THE GREAT SOUTH-INDIAN SYSTEM OF PHILOSOPHY AND RELIGION

CALLED

THE ÇAIVA SIDDHĀNTAM

WITH TAMIL LEXICON AND CONCORDANCE

BY THE

REV. G. U. POPE, M.A., D.D.

BALLIOL COLLEGE AND INDIAN INSTITUTE, OXFORD

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CONTENTS.

HYMNS IN TAMIL AND ENGLISH—

PREFACE.

It has been repeatedly asked, 'Of what possible use can the republication, translation, and editing of books like the Tiru-vāçagam be?'—and, 'Who can be expected to desire to make themselves acquainted with such works?' This consideration has delayed the publication for some time; and it is not at all to be anticipated that the circulation of the book, at least in Europe, will, for some time to come, be encouraging. Still, this is a work that ought to be done! If the Tamil people and the English are ever in any degree to understand one another, and to appreciate each other's thoughts and feelings regarding the highest matters; if any progress is to be made in the developement of a real science of Hinduism, as it now is, our English people must have the means of obtaining some insight into the *living system* which exercises at the present day such a marvellous power over the minds of the great majority of the best Tamil people.

For, under some form or other, Çaivism is the real religion of the South of India, and of North Ceylon; and the Çaiva Siddhānta philosophy has, and *deserves to have*, far more influence than any other. The fifty-one poems which are here edited, translated, and annotated, are recited daily in all the great Çaiva temples of South India, are on every one's lips, and are as dear to the hearts of vast multitudes of excellent people there, as the Psalms of David are to Jews and Christians. The sacred mystic poetry of a people reveals their character and aspirations more truly than even their secular legends and ballads; for sacred hymns are continually sung by the devout of all ages, and both sexes; and all classes of the community are saturated with their influence. The attentive consideration of the system here developed must lead to a sympathetic appreciation of what the hopes, fears, aspirations, and yearnings of the devoutest Hindu minds in the South are, and have been from time immemorial. I have occasionally ventured in notes to go beyond the province of editor and translator, and have criticized many things here and there; yet I feel quite sure that my kind and candid friends in

South India will be in no danger of misunderstanding the spirit in which I have written. These are times when in regard to all religious systems thorough rational investigation, searching historical criticism, and a careful candid consideration of the meaning of the symbols by which doctrines are supposed to be expressed, are quite necessary everywhere. The result of this searching, yet reverent, analysis has been and is,—ever more and more,—of the utmost value in the West. Whatever is TRUE will bear the test of the severest scrutiny, though men may feel obliged from time to time to modify the expressions of their belief, and to readjust their most cherished formulas. There is an evolution of religion. Meanwhile, TRUE DIVINE FAITH lives on, and grows more vigorously for the conflicts in which it is ever, of necessity, engaged.

It is much to be desired that our friends in South India should recognize this, and consent to enter upon a thorough scientific investigation of the historical foundations of their popular beliefs, the precise import of symbolical expressions, and the practical bearing of every portion of their wonderful 'Siddhāntam.'

In matters of religion the greatest hindrance,—and the most truly irreligious thing,—is the spirit of ignorant, unreasoning, unsympathetic antagonism. Every system has its truths and profounder thoughts; and these lie deeper than 'full fathoms five' in man's nature; and must be fundamentally and essentially in large measure the same for all men, and for all time. It is only by recognizing these *common truths*, and making them the basis of inquiry, as to further alleged Divine communications, that it is possible to gain a true religious developement.

Very many things celebrated in these remarkable poems are doubtless without even the shadow of historic foundation, but it is yet possible to feel a lively interest in some, at least, of them as poetic fancies. What seems graceful and touching to one people often excites laughter, or scorn, or even detestation, among others. So, in regard to symbols, it is quite certain that many expressions, figures of speech, and allegories, very dear to peoples in the West, have no significance whatever to those of the East. And very, very much that seems to Oriental minds edifying, is repellent to those of the West. Still, I think the time has really come when thoughtful and candid people may do much to remove the hindrances, that undoubtedly exist, to the closer union of the convictions and sentiments of devout men in East and West. I may add that nothing can be further from

my purpose in this work, and more utterly distasteful to me, than theological controversy; and if in this work any one word of mine should give pain to any of my valued Tamil friends, I ask forgiveness in advance.

It seems also most desirable that all Europeans whose lot it is to dwell in the Tamil lands, or who anywhere set themselves to benefit their Tamil fellow-subjects,—and especially missionaries and teachers,—should take pains to know accurately the feelings and convictions of those for whom, and in the midst of whom, they work. For many years I have not ceased to say,—there in India, and here in Oxford,—to successive classes of students, 'You must learn not only to *think* in Tamil, but also to *feel* in Tamil, if you are to be intelligible and useful among the Tamil people.'

This publication (the fruit of much weary toil) may help, it is trusted, all who desire to be helped, along this certainly difficult road.

It must be confessed, moreover, that I very earnestly wish also that my valued Tamil friends may be led to make the closer acquaintance of some of the magnificent collections of 'sacred poetry' existing in English. And this not only for the benefit (which must be great) of the individual student, but of Tamil literature. *For no literature can stand alone.*

I may safely take it for granted that my indulgent Tamil friends will not shrink from these Christian compositions, because they are full of the unstinted praises of Him Whom all acknowledge as the noblest, purest, best, and most self-sacrificing of those who have worn the garment of our mortality,—any more than I have shrunk from long and appreciative study of poems containing very much with which I can have but scanty sympathy[1]. 'Scrutinize all things: hold fast that which is good!'

I may add that my experience as a translator has taught me that to get even a glimpse of the thought of a real poet, the student must often go down into the depths, must use every means to put himself in sympathy with his author, must learn to think and feel with him, and so—it may be—at last come to understand him.

Some German and Latin hymns were translated 150 years ago by that wonderful Tamil scholar and poetic genius, the missionary Fabricius; and '*Fabricius' hymn-book*' has been, and deserved to be, the basis of nearly all the Christian Tamil

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[1] See my *Nālaḍiyār*, p. 92, and Introduction, p. xiii.

hymnology. Though it is hardly classical, it is so vigorous and real in its tone, that it does not seem likely ever to lose its hold upon the affections of the Tamil Christian community. Nevertheless it is to be earnestly desired that the transfusion of much great European and sacred poetry into popular, easy, rhythmic Tamil verse resembling that of Māṇikka-Vāçagar, should be attempted. If a foreigner has bestowed infinite pains (would that it had been with greater results!) on the study of the Tiruvāçagam, perhaps some of the native scholars of South India, versed in English and Tamil, may be induced to inquire whether they cannot find fitting material for study, imitation, and translation in that inexhaustible mine of beauty and profound thought which is opened up in English sacred verse, from the Hebrew psalms down to the Christian poetry of the present day. Nothing of this sort can be expected to live and be effective among a people if not expressed in their own vernacular language, the 'vulgar tongue,' 'in which they were born.'

The speech of a dying people may, perhaps, be allowed to die; but this cannot be said of the Tamil race. Heaven forbid!

Dead languages have great uses. 'Even in their ashes live their wonted fires.' *De mortuis nil nisi bonum!*—yet, in many ways, the living tongues are better! One cannot tell what flowers may yet bloom, what fruits may yet ripen, on the hardy old trees. Let Tamilians cease to be ashamed of their vernacular!

There exists now much of what is called Christian Tamil, a dialect created by the Danish missionaries of Tranquebar; enriched by generations of Tanjore, German, and other missionaries; modified, purified, and *refrigerated* by the Swiss Rhenius and the very composite Tinnevelly school; expanded and harmonized by Englishmen, amongst whom Bower (a Eurasian) was foremost in his day; and, finally, waiting now for the touch of some heaven-born genius among the Tamil community to make it as sweet and effective as any language on earth, living or dead.

Of that unique genius Beschi (see Preface to my *Kurraḷ*, for a history of this great man), and of De Nobilibus, and (in after days) of Ellis and Stokes,—with a multitude of others, such as Drew, Caldwell, and Percival, who advanced Tamil culture,—space forbids me here to speak.

Beschi—with his unnamed collaborators—has left what is a literature in itself, but—except certain prose books—tending more and more to become obsolete.

There has been at least one real native Christian poet, Vēthanāyaga Sāstriyār of Tanjore, whose writings should be collected and edited. Christian lyrics, of unequal value, abound. Mr. Webb, an able American missionary of Madura, did much to develope these. The 'Pilgrim's Progress' has been versified; and the first book of 'Paradise Lost,' by V. P. Subramaṇya Mudaliār, is a courageous attempt. Many more works might be cited, but this must suffice for Christian Tamil.

Amongst many others, Tirumūlar's Tirumantra, Tāyumānavar's poems, Paṭṭaṇattu Piḷḷai's poems, the Dēvāram, the Tiruviçaipā, with various articles in 'The Light of Truth,' by N. B. and by P. A., exhibit at once the capabilities and needs of popular Tamil poetry.

Of old classical Tamil and its stores I have spoken elsewhere.

I am afraid I cannot recall more than two recent works which seem to me to give promise of a veritable re-descent in more modern attire of the Tamil Sarasvatī.

The distinguished author of Manōmaṇīyam, P. Suntharam Piḷḷai, has—too early for us—passed into the unseen. The copy he sent me (inscribed with characteristic modesty), 'Submitted to —— with the author's best respects,' is to me a valued companion.

The little anonymous[1] volume—a first instalment—entitled 'Tani-pāçura-togai' seems to herald the advent of a new school to be heartily welcomed.

But Tamil—like Latin in the early Christian ages—must learn to adapt herself to the new order of things! Horace and Virgil would hardly have consented to part with their metrical system for the rhythms and rhymes of a later time; yet 'Dies Irae' and 'Veni Spiritus,' the poems of Richard and Adam of St. Victor, St. Bernard, and a multitude of others, came to dwell in the world's heart for ever; while Dante and all the great Italians are Latins!

The work of translation was here and there difficult, and I had to compare a great number of similar verses to get at the meaning. An anonymous scholar[2], who has written the only commentary I know on the Tiruvāçagam, confesses himself at a loss to explain, among others, Poems I–IV. I have altered a few things in accordance with his interpretations, but have often seen reasons for differing. The work is very able and learned.

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[1] The author's name is now given. The verses are by V. G. Suryanarayana Sastriar, B.A., Head Tamil Pandit of the Madras Christian College. An enlarged edition with English renderings will soon be issued.

[2] This was not published till my translation was in the press. Indeed the editor gives in his preface as one reason for the publication the fact that an *Angaḷēyar* (Englishman) was putting forth an English translation.

Generally my translation runs line for line with the original, and preserves something of its rhythm, where this did not interfere with fidelity to the sense.

Of the Tiruvāçagam itself nothing need be added to what is elsewhere said.

My thanks are due to the Secretary of State for India for a liberal subsidy; to the Delegates of the Clarendon Press; and to many Tamil friends (who do not desire their names to be mentioned).

A full list of subscribers and donors will be duly published.

To Mr. Pembrey (as in my former writings) I owe very much for his indefatigable co-operation.

I date this on my eightieth birthday. I find, by reference, that my first Tamil lesson was in 1837. This ends, as I suppose, a long life of devotion to Tamil studies. It is not without deep emotion that I thus bring to a close my life's literary work.

Some years ago, when this publication was hardly projected, one evening, after prayers, the writer was walking with the late Master of Balliol College in the quadrangle. The conversation turned upon Tamil legends, poetry and philosophy. At length, during a pause in the conversation, the Master said in a quick way peculiar to him, 'You must print it.' To this the natural answer was, 'Master! I have no patent of immortality, and the work would take very long.' I can see him now, as he turned round,—while the moonlight fell upon his white hair and kindly face,—and laid his hand upon my shoulder, saying, 'To have a great work in progress is the way to live long. You will live till you finish it.' I certainly did not think so then, though the words have often come to my mind as a prophecy, encouraging me when weary; and they have been fulfilled, while he has passed out of sight.

To the memory of Benjamin Jowett, one of the kindest, and best, and most forbearing of friends,—to whom I owe, among much else, the opportunity of accomplishing this and other undertakings,—I venture to inscribe this volume with all gratitude and reverence.

May the blessing of his Master and mine crown the very imperfect work!

G. U. POPE.

Balliol College,
April 24, 1900.

PART I.

THE LEGENDARY HISTORY

OF

THE TAMIL POET, SAINT, AND SAGE

MĀṆIKKA-VĀÇAGAR,

WITH NOTES ON THE ÇAIVA SIDDHĀNTA SYSTEM OF RELIGION AND PHILOSOPHY.

THIS life of the Sage, with the notes appended, was presented in substance to the members of the Victoria Philosophical Society, read before them, and printed by them. With their consent these are now reprinted in a considerably enlarged form. The writer has to offer his warmest acknowledgments to the Council of that excellent Society, and especially to their Honorary Secretary, Captain Petrie. To them the publication of this work is in great measure due.

THE HISTORY OF MĀṆIKKA[1]-VĀÇAGAR.

§ i. *To his Conversion.* T. V. Ū. P. I.

THE history of this remarkable man is involved in considerable obscurity; but, although we can only discern the dimmest outline of his figure amid the mists of South-Indian poetical tradition, it is quite certain that he actually existed; that these legends, interesting in themselves, have a considerable foundation in fact; and that this sage was the first in the long and every way remarkable series of devotees of Çivan who engaged in the arduous work of recovering the south of India from the Buddhists and Jains. He is not however regarded in the Tamil lands as the greatest of the Çaiva saints, that honour being reserved for *Tiru*[2] *Ñāna Sambandhar*, some of whose legends I have elsewhere given (*Ind. Mag. and Review*, 1897). Nor is it possible with even an approximation to certainty to fix his date. As he evidently flourished at the time when the influence of Buddhism in South India was decaying, if not dying out, there is good reason to suppose that he lived somewhere about the seventh or eighth century of our era. Some further confirmation of this supposition will be forthcoming. The authorities for his history, if we may call them such, really resolve themselves into two: his own writings, which are but sparingly autobiographical; and the very modern legendary poem called the *Vāthavūrar*[3] *Purāṇam* (T. V. Ū. P.). This latter again is an amplification of the sections fifty-eight to sixty-one of the Madura *Sthala Purāṇam*, or, as it is commonly called, *Tiru Viḷaiyāḍal*[4] *Purāṇam;* and is utterly unhistorical. This latter

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[1] 'Māṇikya' is more correct Sanskrit; but in Tamil the name has always been written as I have given it. It means, 'He whose utterances are rubies.' A respected Tamil scholar has gravely (in the விவேகசிந்தாமணி, Jan. 1900, p. 278) announced its derivation to be from மாண் (= 'excellent') + இக்கு (= 'sweetness'). This is ingenious, and bravely patriotic; but obviously untenable!

[2] *Tiru* is the Tamil equivalent of the Sanskrit *çrī*, 'blessed,' 'sacred,' and when prefixed to the names of persons corresponds to SAINT. The Tamil form of Sanskrit *Jñāna* is *Ñāna*, ஞான.

[3] *Vātham* = 'disputation' [Sanskrit *Vāda*]. The town where the saint was born was called 'disputation-town.' The country was full of polemics in those days. See *Nālaḍi*, p. 202.

[4] See NOTE I. 'Sacred sports' of the god, of which sixty-four are given. This work has been printed in Tamil. A summary is given in Taylor's Oriental Historical Manuscripts,

professes to be a translation of a portion of the Sanskrit 'Skandam,' and cannot itself be ancient, dating from about A. D. 1750 probably. The sixty-second and sixty-third sections give a summary of the sage's Madura experiences. Like other collections of the legends of Hindu temples, the *Tiru Viļaiyāḍal* is full of the most extraordinary stories, from which it is well-nigh impossible to sift out any grains of historical truth. And the very florid *Vāthavūrar Purāṇam* is professedly a poetical romance. We must therefore rely chiefly upon the poems for a picture of the devotee, and even here a grave difficulty meets us at the outset. Multitudes of spurious writings, in India (as indeed elsewhere), are attributed to nearly every person of historic repute; and interpolations too are always to be suspected. The rivalry between opposing sects has greatly tended to this result; for each *Guru* must be represented as having left greater works than those of the *Gurus* of rival systems; and also his writings must be brought up to date, so as to lend unequivocal support to the most recent developement of the tenets of the sect.

I shall give the story as I find it.

The sage was born at the town which goes by the name of *Tiru-Vāthavūr* on the river *Vaigai*, near to Madura; and it is said that, in consequence, the name given to him by his parents was *Tiru-Vāthavūrar* (=*he of Sacred Vāthavūr*). This is very doubtful. But he has two other names, as will appear in the sequel. The epithet by which he is chiefly known is Māṇikka-Vāçagar (Sans. Māṇikya-Vāchaka = *he whose utterances are rubies*); and the title of his poems is Tiruvāçagam (= *divine utterance*). His father was a Brāhman of the *Āmāttiya* tribe (Sans. *Āmātya* = *Councillor*), whose name is not recorded. The king of Madura at the time was Arimarttanar (Sans. *Crusher of foes*[1]).

The boy is represented as being from the first a prodigy of intellect, and it is gravely stated that in his sixteenth year he had exhausted the circle of ordinary Brahmanical learning, and especially was consummately learned in the *Āgamas*[2] of the Çaiva system. The fame of his learning and genius soon reached

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I. 55–192. The Tamil verse translation is by Parañjōti-māmunivar. See also Nelson's Madura Manual.

[1] This king is given in the Madura lists as the tenth before *Kūna* (or *Sundara*) *Pāṇḍiyan*, in whose time *Sambandhar* flourished. This would place *Māṇikka-Vāçagar* about 150 to 200 years before this latter. Sundara Pāṇḍiyan's date is fiercely disputed. About 1030 A. D. seems the safest guess.

[2] The *Āgamas* are said to be sacred writings inculcating *Çaiva* doctrines, and to be of equal authority with the Vedas. The names of twenty-eight of these are given. They were much later than the Upanishads. There is a mystery about them.

the king, who sent for the youth, conceived a vehement affection for him, and constituted him his prime minister, giving him the title of *Tennāvan-Brahma-Rāyan* (= the Pāṇḍiyan's Brāhman king).

The poet (*Kaḍavuḷ Mahāmuni*) in his first canto, 16–24, invites us to contemplate the young and brilliant courtier as enjoying all the splendid luxury of Indra, king of gods, and shining amongst the other ministers and courtiers of the Pāṇḍiyan kingdom 'like a bright silver moon come down from heaven to earth, and moving resplendent in the midst of the surrounding stars.' He is arrayed in royal garments 'refulgent with the lustre of innumerable gems, borne aloft in a sumptuous litter, surrounded with horses and elephants, and overshadowed by a white umbrella of state rivalling the moon in the heavens.' The king, who is the incarnation of Justice, Wisdom, and Benevolence, leaves the government of the country entirely in his hands. Yet the balance of his equal mind is not disturbed by all this luxury and absolute authority; for he ever ponders the sacred writings which enshrine the truths of the Çaiva faith, and assures himself that all these externals are but the bonds that imprison the deluded soul; and that this embodied life with all its vicissitudes must be renounced, shaken off and forsaken, in order that by Çivan's grace he may attain the 'great release.' His soul is filled with an infinite pity as he sees the thronging multitudes, who, he knows, are passing ever through the round of births and deaths, and are in these fated embodiments suffering remediless woes. So, 'like those who suffer from the intense glare of heat, and seek refreshing shade, his soul dissolves in passionate longing for Çivan, the loving Lord.' Yet, though he beholds men around him as souls imprisoned through ante-natal evil, and feels how profitless all human existence is, and how surely all sentient beings are mere actors walking in a vain show, he nevertheless continues with unflagging diligence to dispense impartial justice as his sovereign's representative; but there is ever one supreme desire in his soul: he yearns to meet with a *guru* who (so does Çivan reveal Himself) would teach him the mystery of the 'five letters[1]' and the 'way of release[2].' 'As the tiny winged

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[1] NOTE II. The 'five letters' or syllables, as we should call them, are *Çi-vā-ya-na-ma* = 'Adoration to Çivan.' A supernatural power is lodged in these sounds. They may be uttered in the reverse order also: *na-ma-çi-vā-ya*. The Tamil student may consult உண்மை விளக்கம், 30–45. திருவருட்பயன், ch. ix. 81–90, given here. சிவப்பிரகாசம், II. 40. சிவஞான போதம், சூத். ix. 3.

[2] See NOTE III. 'The soul's emancipation.'

creatures go from flower to flower through every grove,' he sought out and held converse with the professors of different Çaiva schools, saying within his soul, 'Where shall I find the spotless Guru[1], who can expound to me the mysteries of the Āgamas?' In fact, the state of mind of the youthful prime minister was much like that in former generations of Sākya-muni or Gautama, and of all the great saints and sages whose names live in Indian tradition: the world's infinite woe oppressed him, and there was neither remedy nor teacher to be found. (NOTE V.) It is evident that at that period the faithful followers of the Çaiva system were few, and rival systems were in the ascendant. The king himself and his courtiers were probably but lukewarm in their religious profession. Jainism was everywhere.

The recital of these mental troubles, and the touching confession of his ignorance and youthful folly are to be found in many of his poems. (See especially No. V, *The Sacred Cento*, pp. 44–84.) They remind one most forcibly of the Confessions of St. Augustine, and we cannot help saying that, in our Tamil sage, we find a spirit congenial to that of the great doctor of the West.

The crisis was at hand. One day when the king was sitting in state in the midst of his nobles and dependant kings, messengers came announcing that, in a harbour in the territory of the *Çōṛa* king, ships had arrived with multitudes of horses of rare value, from the 'Aryan[2]' land. We may suppose that this means Arabia, and the whole legend points to the traffic ever carried on by coasting vessels between India and the western countries, from whence not goods only, but influential ideas also came. The king at once commissioned his confidential minister to proceed to *Tiru-perun-turrai* ('*sacred-great-harbour*')[3] to buy these horses; and gave him an enormous treasure for their purchase. Māṇikka-Vāçagar, seated in a magnificent litter, set out accordingly in more than royal pomp, escorted by troops composed of mercenaries from every known eastern land. Never was progress more magnificent than that which the poet imagines. It is the last gleam of the predestined saint's secular glories. And thus through cities, over vast wildernesses and interposing hills (!), he made his way to the great western harbour, where he was to make his purchases. The curtain here falls

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[1] See NOTE IV. 'The Guru.'

[2] *Arya* seems here to be equivalent to 'foreign.'

[3] This is now called *Āvuḍaiyār Kōyil*. It is twenty-seven miles from *Puthukotta*, and the sage is worshipped there.

at the end of the first act in the drama of the sage's history. His secular life is really ended. Like St. Paul journeying to Damascus, he is on the eve of an unexpected and decisive experience.

§ ii. *Çivan Appears. The Sage's Conversion.* T.V.Ū.P. II. 1–82.

And here the poet for a time leaves him journeying on, and introduces us, in the second canto, to a more splendid court than that of the Pāṇḍiyan king; to the court of Çivan Himself, where He sits enthroned with Umā by his side on the silver hill. (NOTE X.) There the God announces to the assembled deities his intention to visit earth, in the form of a *guru* or human teacher, that he may initiate and consummate the conversion and salvation of a disciple, who shall restore to all the Southern lands the teaching of the truth, and make the Tamil language for ever glorious with the 'nectar of sacred and devout poesy.' His adoring hosts are to accompany Him in the guise of disciples, for one of the titles of Çivan is 'Lord of Hosts.' (NOTE XII.) The poet has a great many beautiful verses, and some very fanciful ones, about this gracious advent of Çivan.

The trees put forth their verdure, the flowers exhale new fragrance, the birds sing on every branch, the beautiful grove around Tiru-perun-turrai is hushed in expectancy, when under a thick and spreading *Kuruntham*[1] tree, in human form, the mighty *Guru* takes his seat, attended by his hosts, all like Himself, in appearance Çaiva saints. Meanwhile the youthful prime minister, unconscious of the coming crisis, draws near the town with his gorgeous company, and hears from amid the grove solemn mysterious strains, the voices of the 999 saintly attendants of the God, who are chaunting the venerable Çaiva-Āgamas. He at once stops his royal cavalcade, and sends a messenger to inquire the source and reason of this sweet mystic music.

The answer is, that surrounded by a vast multitude of devotees, beneath a *Kuruntham* tree, there sits a venerable saintly Guru with braided lock, crowned with a garland of *Kondrai*, in majestic grace most like unto Çivan Himself.

Our traveller forthwith reverently alights, draws near, and at once is transported with rapture. He beholds a mystic *Guru* who has a rosary of scarlet Eleocarpus beads around his head and throat and breast; who is smeared with sacred ashes of

[1] The tree is the 'thorny trichilia.' Its flowers are very fragrant. See p. 255.

dazzling white, has a third eye of fire in the centre of his resplendent forehead, and holds in his hand a book. 'What book is this?' he ventures to inquire. The answer is, 'It is the Çiva-ñāna-bōdham.' We must pause to remark the daring anachronism of this reply. This celebrated work of the Tamil Aquinas, the great Meykaṇḍa-Dēvar, did not exist for at least two centuries after Māṇikka-Vāçagar's time. 'And what,' inquires the neophyte, 'is *Çivam*[1]? What is *Ñānam?* and what is *Bōdham?*' '*Çivam*,' was the God's reply, 'is the incomparable true and divine Essence. *Ñānam* is the science of that Essence. *Bōdham* is its right apprehension.' No sooner does this answer fall upon his ears than the inquirer, who has reached the exact stage of religious experience[2] that according to the Çaiva system renders him meet to hear and receive the *Guru's* words, exclaims, 'Henceforth I renounce all desires of worldly wealth and splendour. To me, Thy servant, viler than a dog, who worship at Thy feet, grant emancipation from corporeal bonds! Take me as Thy slave, O king of my soul!' Saying this, he stands weeping and worshipping at the *Guru's* feet. One of the chief of the surrounding host now intercedes for him as worthy to be taught the mystery of emancipating grace, and the God accordingly receives him, and bids the attendants prepare at once for his solemn initiation.

In the grove a stately tabernacle is prepared, surrounded with rich silken hangings, and adorned with myriads of fragrant blooming flowers and innumerable sparkling gems. In the midst a lofty seat is prepared for the *Guru*, and the neophyte is bathed with water from the Ganges, besprinkled with perfumes, and prepared for reception by a variety of minute ceremonies. He then presents food with many kinds of luscious fruits to the great Master, after which the initiation begins. The *Mantras* and holy texts are taught him. He hears these, while his faculties are absorbed in loving devotion. He then worships the sacred feet of the *Guru*, and places them reverently on his head[3]. With the impartation to him of all the mysteries of the Çaiva Siddhānta philosophy (NOTE XI), the initiation is complete.

And now, how changed is the youthful minister of state! He has become a *Jīvan-muttar*, who lives in a body still for a little while, but is one in feeling, soul, power and faculty

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[1] The neuter form. [2] Çatti-nibātham (NOTE V). [3] Lyric XXXII.

with the Infinite Eternal. He has put off his rich garments and adornments, is besmeared with white ashes, and wears the peculiar habiliment of the ascetic. From his head depends the braided lock of the Çaiva devotee, one hand grasps the staff, and the other the mendicant's bowl: he has for ever renounced the world—all the worlds—save Çivan's self.

And he is faithful henceforward even to the end. In the whole legendary history of this sage, whatever we may think of the accuracy of many of its details, and whatever deductions we are compelled to make for the exaggerations that have grown up around the obscurity of the original facts, there stands out a real historical character, which seems to be a mixture of that of St. Paul and of St. Francis of Assisi. Under other circumstances what an apostle of the East might he have become! This is his conversion, as South India believes it; and in almost every poem he alludes to it, pouring forth his gratitude in ecstasies of thanksgiving, and again and again repeating the words 'I am Thine, save me!' His poetry lives in all Tamil hearts, and in the main and true essence of it deserves so to live!

The next step was,—and here it is difficult for us to see how the conduct of the new devotee can be justified,—to make over to the *Guru* and his attendants the whole of the treasure entrusted to him by his king for the purchase of horses. By initiation he has become the *Guru's* very own. All that he is and has belongs to his new Master. So, together with his own garments, jewels, and personal property, the whole of his late master's prodigious treasure is at once handed over to be distributed to the devotees of the God and to the poor!

§ iii. *Events in Madura.* T. V. Ū. P. II. 83-135.

Meanwhile the nobles who composed his escort beheld with astonishment the sudden transformation of the youthful minister, and were still more astounded at this misappropriation—as it certainly seemed to them—of the king's, their master's, property. So they ventured to draw near to the sacred assembly, and to expostulate respectfully; but Māṇikka-Vāçagar sternly bade them depart,—for 'why,' said he, 'would you bring me back to earth's false employments?' Finding all their expostulations useless, they at length returned to Madura, and announced to the king that his favourite minister had become a Çaivite Sanniyāsi ('one who has renounced the world'), and had made away with all

the money entrusted to him. As in the case of Daniel, there was jealousy at work no doubt, but Māṇikka-Vāçagar was evidently not blameless, as seen at least from a mundane point of view. The king was exceedingly enraged, as was natural, and sent a peremptory order for his minister's instant return. When the royal order arrived and was presented to the new ascetic, his reply was, 'I know no king but Çivan, and even were Yaman's (the god of death) messengers to come to bear me away, my Master has conquered Yaman[1].' He then took the king's missive and spread it before the God asking for direction. Çivan smiled sweetly upon him, and bade him return fearlessly, and tell the king, that on the 19th of the month of Āvaṇi[2] the horses which he had been sent to purchase would arrive in Madura. The God also arrayed him in resplendent garments, and gave him a fitting chariot, together with a ruby (hence his name) of inestimable value which he was to present to the king. Accordingly, Māṇikka-Vāçagar returned with the messengers, and stood before his former master, who sternly required him to account for his conduct. To this he submissively replied,—as the God had bidden him,—(though it seems to us to be false!) that the horses had been procured, and were waiting in Perun-turrai; but that he had not brought them with him now because the Brāhmans had assured him that the 19th of the month Āvaṇi was the propitious day for the transmission of these precious animals to Madura. He also presented the ruby, which filled the king with astonishment and delight, made him satisfied with the explanation, and caused him to regard the report of the others as a piece of mere envious detraction. So the time passed, till there were only two days wanting to the date fixed for the arrival of the horses. And now, one of the courtiers who had gained the ear of the king, represented the whole matter in its true light;—or rather, as it had appeared to all who had accompanied Māṇikka-Vāçagar: 'Your majesty,' said he, 'is deceived; your prime minister on the outskirts of the city of Perun-turrai saw a Çaiva *Guru* of imposing appearance and apparent sanctity, whose disciple he at once became, and

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[1] See *Nālaḍi* Lex. கூற்று: Çivan with His left foot kicked Yaman, and 'death was dead!' This is referred to in *Kurraḷ*, 269:

> 'Ev'n over death the victory they may gain,
> If power by penance won their souls obtain.'

See also Nīti-Nerri-Viḷakkam 51, and Stokes' note. Comp. p. 63.

[2] The 19th of Āvaṇi (Sept. 4) is a great annual festival-day in commemoration of this.

to whom he made over the whole of the treasure for the purposes of that sect!' It would seem that they themselves, though they had seen everything, had no belief in the divinity of the *Guru;* and it is possible that they themselves were Jains, or Buddhists, who were rejoiced to have the opportunity of bringing this accusation against the Çaiva saint. It must be remembered too, that it is a fundamental doctrine of the Çaiva system that every *Guru* is in Çaiva eyes an absolute incarnation of the God; but to these non-Çaiva courtiers he was simply a sectarian mendicant. The king in consequence ordered Māṇikka-Vāçagar to be thrown into prison till he should restore the treasures he had misappropriated; and this, doubtless, seems to us to have been but just; yet the poet tells us, that all nature sympathised with the suffering saint; sun, moon and stars withdrew their light, trees drooped, and the whole creation languished. The sufferer in his prison meanwhile utters lamentations, and makes very touching appeals to the God in Whom he trusted. This part of the history is in truth very pathetic, and enjoys great popularity among Tamilians.

The second canto leaves him thus in prison, but the date of the promised arrival of the horses is at hand!

§ iv. *The 'Horses.'* T. V. Ū. P. III.

'It is the duty of the father to relieve the woes of his children,' and so Çivan appears at the appointed time with the promised horses. But here is seen a characteristic of the God upon which all the Çaiva writers delight to expatiate—His sportive character: He delights to astonish, to bewilder, even to delude the sons of men! So everything in the universe is the sport of Çivan. 'He disports himself in the universe and in the souls of individual men[1].' His dance at Çithambaram[2] is the symbolic expression of this. So in this case the God gathers together a vast multitude of jackals from the forest around, converts them into magnificent chargers, gives them into the charge of all the inferior gods, who come disguised as grooms, while He Himself rides at the head of the troops, disguised as the merchant, who has brought the horses for sale from a distant land. The tidings reach the king: 'The purchased horses have actually arrived! An innumerable host, they cover the plains.

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[1] 'Kēlati aṇḍē, Kēlati piṇḍē.' Comp. Tiruvāçagam III. 124–141, and NOTE I.

[2] See NOTE VII. 'Çithambaram.'

The heavens are dark with the dust of their feet.' Of course the king sees how wrongly he has treated his prime minister, who is at once released from prison, restored to favour, and goes forth with the king to inspect and receive the purchased horses. Wonderful indeed (and very prolix!) is the Tamil poet's description of the cavalcade, and of the good points of the horses. But the interest of the story centres in the advent of Çivan, whom Māṇikka-Vāçagar at once instinctively recognizes as his Master, but dares not openly worship, since the Deity willed to preserve His incognito. The mighty Divinity Himself stands before the Pāṇḍiyan king, horsewhip in hand, and concludes the bargain; when it appears that the horses delivered are worth four times the treasure that had been entrusted to the prime minister for the purchase! The delighted king gives dresses of honour to Çivan and the other disguised gods, but these they receive with manifest contempt, which greatly astonishes and irritates him. This is explained away, however, as the result of their foreign customs. The horses are delivered up to the king's grooms, the gods depart, the king and his minister go to their respective palaces, and darkness comes down over the land. But the tranquillity is short-lived; for before the dawn the whole city is roused by frightful howlings, which proceed from the royal mews. The newly-arrived jackal-horses have resumed their old forms, and are making night hideous with their howlings. They even fall upon the real horses and devour them; and after a tremendous fight and unspeakable confusion make their escape to their native jungles. The king now perceiving that he has been deceived, sends for the prime minister, and furiously upbraids him with the trick, and demands restitution of the treasure. Till this has been restored Māṇikka-Vāçagar is handed over to the tormentors, who take him down to the river now dry, and there expose him under the fierce noon-tide sun on the burning sand of the Vaigai with a huge stone on his back. Again he utters pathetic prayers, and appeals to his Master Who has deluded both him and the king. This brings us to the fourth canto, wherein the sage is finally vindicated. Of course it is known that the mighty Çivan carries in the midst of His bushy locks the river Ganges; so to that river-goddess He gives command that she shall rush down, filling the empty channel of the Vaigai, and inundating the city of Madura, the scene of the saint's sufferings. 'Like a herd of fierce elephants

rushing from the mountains,' the waters of the Ganges come down and cause the river to overflow its banks, threatening to drown the city. The astonished and bewildered king and his courtiers are now sensible of their mistake, and the sage is once more restored to the royal favour, and entrusted with the task of directing the measures whereby the city is to be saved from destruction. Under his direction orders are given to the inhabitants to build a dam for their protection; and to each one is assigned the extent of wall for which he is responsible.

§ v. *Çivan, a Carrier of Earth.* T. V. Ū. P. III.

Now in the city was a poor woman, whose name was Çemmana-Çelvi ('*the true-hearted happy one*'), a widow, who earned a scanty livelihood by selling rice-cakes.. The order is given her to construct her share of the dam, but she cannot herself dig and carry earth, and she has no one to work for her, and no money wherewith to hire a substitute. In her despair she rushes to the temple of Çokka-Nāyagar[1] (under which name Çivan is still worshipped in the renowned temple at Madura). Her prayer in the temple is very touching. It comes to this at last, 'Helper of the helpless, I flee to Thee for succour!' Çivan is never appealed to in vain, and so He Himself comes in His own quaint way to her rescue. Just outside the shrine, as she is drying her tears, she sees a youthful rustic, a day labourer, clad in ragged garments, with a basket for carrying earth put on His head as a covering, and bearing a spade on His shoulder, who addresses her with the words, 'Will you hire me to do your work? I am hungry; feed me, and I will do whatever you bid me' (p. 173). The old woman was in raptures, for had not her prayer been answered? But O the wonder of it! She knew not the whole mystery. The *cooly* was none other than Çivan in servant's form[2], thus humbling Himself to bear the burdens of His living ones. So the God undertakes the task, eating the rice-cakes with undisguised delight, but doing His work in very eccentric fashion. It was another of His 'sports!' He ran backward and forward, threw a little earth here and a little earth there, danced wildly, and sang strange snatches of songs, till the inspectors of the work pronounced Him mad. Still, on the whole, His work seemed marvellously to prosper; for, in fact,

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[1] This is equivalent to *sundara*, 'the beautiful.'

[2] In all this there is much to remind us of Hēraklēs.

the river knew Him, and shrank away back into its former narrow limits. At length the young *cooly* having eaten all the cakes, crowned all His eccentricities by quietly lying down on the river-bank, and falling asleep with the basket as a pillow. This is reported to the king. The impudent *cooly* is sent for, and having been with difficulty aroused from His slumber, stands before the king as a culprit, making however no defence. The angry king commands Him to be beaten. But when the first blow is struck, all the universe shudders. Every god in heaven and every sentient being on earth feels the blow. There goes up a shuddering cry from all creation. And when they look again, the God has disappeared [1].

§ vi. *His Ministry.* T. V. Ū. P. IV. 55—V. 44.

When intelligence of this is brought to Māṇikka-Vāçagar, he is plunged into the deepest grief, both at the humiliation of the God, and because he himself had not been permitted to see and converse with Him. His lamentations and complaints in the poem are, as usual, in their way very beautiful, if somewhat hyperbolical. The king now pays the saint a visit, acknowledges all his mistakes, declares his unworthiness to have such a minister, and offers to resign to him the kingdom. The sage however has but one wish, and that is, to return to Perun-turrai, there to dwell at the feet of the God. His request is granted, and the king returns to his palace; while the sage, now released for ever from the entanglement of worldly affairs, finally puts off his courtier's dress, and assumes the garb of an ascetic. His conversion and consequent trials are over, and he enters upon the new life. From that day it was his one work to glorify his Master. He loses no time in returning to fall at his *Guru's* feet, and pour out all his soul in the Sacred Presence.

After some time the God announces to His disciples that as His design in coming to earth, namely the conversion and confirmation of the sage, is accomplished, He will now return to Kailāsa. To the 999 devotees who are His attendant hosts He gives the charge to remain in the grove with Māṇikka-Vāçagar, worshipping and meditating until in the sacred tank fire appears, into which they are to cast themselves, and so pass home to their Master. They must patiently wait. And for the neophyte

[1] Comp. Tiruvāçagam II. 47; VIII. 47; XIII. 62.

himself, a further trial is enjoined. He is to remain behind, even after all his companions have gone home, that he may establish throughout the whole Tamil country the faith of Çivan, and compose Tamil hymns which shall be the *Vēdas* of the South. The day of the ascension comes, and the Master departs, but halts under a Kondrai[1] tree, whither the sage follows Him, still begging that he may at once accompany Him, and be for ever at His side on the silver mount. 'Nay,' replies the God, 'learn rather to know that I am everywhere. While thou art doing My will, I am with thee. Wait patiently. In Uttara-kōça-maṅgai thou shalt be taught the mystery of the eight mystic powers[2]. From thence thou shalt go from shrine to shrine, till in Çithambaram thou shalt discomfit the Buddhists, and then obtain thy consummation.' At length the God disappears, and Māṇikka-Vāçagar returns alone to the other devotees. Under the tree they set up a *liṅgam*, and worship night and day. It was then and there that the saint began his poetical compositions. Twenty-one of the fifty-one lyrical compositions he has left are marked as composed in Perun-turrai. They are all full of the glories of Çivan, the grace that found out and converted the singer, and the grief he feels at his enforced absence from his Master[3]. This last grief is intensified by the speedy departure of his companions[4]. One day as they were worshipping, a mystic flame blazed up in the centre of the tank, as Çivan had announced beforehand, and they, casting themselves into it, disappeared[5].

And now the sage alone sits under the Kondrai tree from whence Çivan had ascended, and utters his lamentations. The marvellous poem, 'The Sacred Cento' (numbered five in the collection, p. 44), was then composed. It contains some of his finest verses. Thence begins a new phase of his life. He passes from town to town, worshipping at each shrine, and composing verses which are headed according to the place of their composition. The shrines he visited were however very few in comparison of those said to have been hallowed by the presence of Sambandhar and the other saints of the following cycle.

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[1] A large and beautiful tree of the *Cassia fistula* genus. It has very magnificent golden flowers. (See Ainslie I. 60.)

[2] The *Siddhi* or supernal powers. (See the sixth song.)

[3] See especially Lyric VI. 'Forsaken;' Lyric XXXII. 1; and NOTE VI. 'Grace.'

[4] Lyric XXXII. 5, &c.

[5] Lyric XXXII. 7.

The fifth canto brings the sage to the scene of his greatest achievements and of his consummation, Çithambaram. It will be remarked that he goes back to Madura and the Pāṇḍiyan kingdom no more. He is especially the saint of Çithambaram and the Çōṛa kingdom; and the remainder of his history is a continued glorification of the great northern shrine. Many of the hymns that he composed in reference to the God as manifested in Tillai are exceedingly beautiful[1]. The note of sadness is almost absent, while the delight of constant worship in the court (Ambaram), where Çivan's dancing form is seen, fills him with rapture[2].

§ vii. *The Sage and the Ceylon Buddhists.* T.V.Ū.P. VI.

After awhile it seems that some ascetic from Çithambaram, either our sage himself, or one of his disciples, passed over to Ceylon, between which and the South of India there was much intercourse. The story represents the visitor as able to converse with the people. It would seem therefore that it was the north of Ceylon to which he went. He is in the garb of an ascetic of the severest order. Almost naked, with a rosary of *Eleocarpus* beads, his body smeared with white ashes, a staff with little bells in one hand and a skull in the other, he wanders about, living upon alms; and, whether he stands or sits or lies down, is always praising the Golden Porch (Çithambaram).

The Buddhists carry the tidings to the king, who sends for him. At first he refuses to go, saying, 'What have I, a mendicant, to do with kings?' At length, however, he stands before the king, and is confronted with the Buddhist *guru*, who is armed with the three *Piṭakas* of his law, and is as accomplished an ascetic as the Çaivite himself. 'What is this Golden Porch?' they ask. 'The sacred shrine where Çivan dances, and where the Çōṛa king ever worships.' It may be mentioned here that the curious legends of Çithambaram are summed up in the 'Kōyil Purāṇam,' of Umāpathi. (NOTE VII.) The result is that the Buddhist *guru* in insulting language announces his intention to visit the vaunted shrine, and tear the God from his throne.

The scene changes somewhat abruptly to *Tillai* or *Çithambaram*. The Buddhist *guru* with his company of devotees has

[1] See NOTE VII. 'Çithambaram.'

[2] See NOTE VIII. 'Bhakti.'

come to Çithambaram and encamped within the temple enclosure. The king of Īṛam (Ceylon) with his court has also arrived, and with him a daughter who is dumb. The kings exchange courtesies, the king of Ceylon bringing tribute to the Çōṛa king as his feudal lord. It would almost seem as if there were in this legend a vague reminiscence of some great expedition of the king of Ceylon with the double intention of conquering the country and establishing Buddhism on the continent[1]. The arrival of these strangers threw all Çithambaram into confusion. The 3,000 devotees of the temple wish to expel the intruders by violence, but the God Himself appears to them in a dream, and orders them to send for Māṇikka-Vāçagar, who in his hermitage near at hand was plunged in mystic meditation. Thus bidden by the God he comes forth, and a vast assemblage is convened. The Çōṛa king, his courtiers, and the Çaiva saint are on the one side, while the king of Ceylon, his attendants, and the Buddhist saint are on the other. The sage on a lofty seat is enthroned as the champion of the Çaiva faith. Brahmā and all the gods and immortals of every rank form the audience. The Çōṛa king, bowing with lowly reverence, addresses the sage in the following ominous words: 'O holy one, to establish the Çaiva wisdom over all the world is your province: to exterminate these Buddhists is mine.' We shall not go into the details of the disputation, reserving its fuller translation for another place. (NOTE IX.) The whole turns at length upon the argument which the Çaivite urges with great force, that according to the Buddhist system there can be 'neither God, nor soul, nor salvation.' At the close of the discussion, the saint makes his appeal to *Sarasvatī*, the goddess of speech: 'How canst thou, who dwellest on the tongue of Brahmā, allow these men by use of speech to revile the Eternal?'

She acknowledges the appeal by striking the heretics dumb. The Ceylon king, convinced by the arguments, and overwhelmed by the miracle, confesses himself a convert, and prays that his dumb daughter may have the gift of speech restored to her. The prayer is heard, and she,—her tongue being loosened,—begins at once to refute the absurdities of the Buddhist *gurus*. The substance of her words is supposed to be given in the twelfth (or Çāṛal) song (p. 159). Finally all the discomfited Buddhists put off

[1] I doubt altogether this king's being either of the Gayavayu's spoken of in the Mahāvamso. Nothing as to dates can be concluded from this merely poetical legend.

the insignia of their religion, besmear themselves with the sacred ashes, and take up their abode in the precincts of sacred Tillai; thus the Çaivite victory is complete.

No mention is made of the use of any violent measures[1].

§ viii. *His Beatification.* T. V. Ū. P. VII.

The last canto relates the final beatification of the saint. After his triumph over the heretics he is supposed to have sung four of his most beautiful songs, in which the note of jubilation is very perceptible [XLVI, XLIX, L, LI]. At length one day a venerable devotee, ostensibly a mendicant stranger from the Pāṇḍiyan land, presented himself before the saint with the request to be permitted to take down his songs from his own mouth. The saint accordingly sang them all, while the stranger carefully noted down every word, and having done so disappeared. It was Çivan Himself,—Çokka-Nāyagar,—who had quitted His shrine in Madura for the purpose. Straightway the God goes up to His silver mountain Kailāsam, and, assembling all the gods around him, makes all heaven glad with Māṇikka-Vāçagar's verse! Next morning, on the pedestal of the image in Tillai, is found the copy made by the God's own hand, and attested by His signature,—a thousand verses without a flaw. The devotees of the temple take up the book with astonishment and reverence, and sing over the songs to the enraptured multitudes. They then in a body go to the sage, and ask him to give them an authoritative exposition of the meaning of the whole. In answer he bids them follow him, and proceeding to the Golden Court points to the image of the God, adding 'the Lord of the assembly Himself (Sabhāpati) is the meaning;' and then disappears, melting into the image of his Master. The devotees return to their resting-places with joy and thanksgiving[2].

These poems, of which the translation is here printed, are daily sung throughout the whole Tamil country with tears of

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[1] A fuller account of this disputation is given in NOTE IX.

[2] Comp. Lyric I. 91, &c.:

' . . . Adoring ever, THEE they name,
Whom words declare not; then, BENEATH THY SACRED FEET
THEY LEARN THE MEANING OF THEIR SONG. . . .'

So Dante, Par. xx. 40:

'Ora conosce 'l merto del suo canto.'
'Now knoweth he the merit of his song.'

rapture, and committed to memory in every Çaiva temple by the people, amongst whom it is a traditional saying, that 'he whose heart is not melted by the *Tiruvāçagam* must have a stone for a heart.' It is probable that a portion of the lyrics is of later date. It is scarcely possible to determine what sands of truth have been brought down in these traditions, and it is very hard indeed to say how much of their undoubted beauty and symbolic truth is due to influences (historically quite probable) from foreign sources; but it is impossible to read the poems without feeling that the sage of Tiru-Vāthavūr was a sincere seeker after God, whom, in ways that he then knew not of, he has since been permitted to know and worship.

The success of *Māṇikka-Vāçagar* in reviving Çaivism, which seems to have been then almost extinct, was immediate, and we may say permanent; for, although there was a period of declension, when the Jain and Buddhist systems again became very prevalent, there arose another set of devotees[1] who must be looked upon as his disciples, though, curiously enough, scarcely any reference to him is found in their writings. From his time dates the foundation of that vast multitude of Çaiva shrines that constitute a peculiar feature of the Tamil country.

In considering the causes of his success, I feel inclined to set aside all stories of persecution carried on at his instigation. These belong, it appears to me, to a later period. His own personal devotion and fervour of spirit made him an altogether irresistible apostle of his faith. I see no evidence of anything like it in the after-times. He went about testifying that he had seen Çivan in *Perun-turrai*, and had then and there passed from darkness to light. He thus declared to all what he fully believed himself to have seen and handled. He was an enthusiast, but absolutely sincere. The doctrines that he taught will abundantly appear from an attentive consideration of his disputes with the Buddhist *gurus*. (NOTE IX.) He taught the people that there was one supreme personal God,—no mere metaphysical abstraction, but the Lord of gods and men. He also taught that it was the gracious will of Çivan to assume humanity, to come to earth as a *Guru*, and to make disciples of those who sought Him with adequate preparation. He announced that this way of salvation was open to all classes of the community. He also taught very

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[1] The Santāna *gurus* (NOTE XI).

emphatically the immortality of the released soul—its conscious immortality—as he said that the virtual death of the soul which Buddhism teaches is not its release. (NOTE III.) It will be seen how very near in some not unimportant respects the Çaiva system approximates to Christianity; and yet some of the corruptions to which it has led, by what almost seems a necessity, are amongst the most deplorable superstitions anywhere to be found. Here the truth of the old maxim is abundantly verified, 'Corruptio optimi pessima.'

Again, the Çaivites led the way in the propagation of their system by means of popular songs. Any one who compares the fervid piety of our sage's very beautiful, and generally very simple, lyrics will feel with what force they must have struck the chord that vibrated then as it vibrates still in millions of hearts. 'One touch of nature makes the whole world kin,' and no one can read the sage's verses without profound emotion. Scarcely ever has the longing of the human soul for purity and peace and divine fellowship found worthier expression.

In considering the poetry of Tiru Māṇikka-Vāçagar the Tamil student must feel its superiority to all the vast collections of the Dēvāram, although the authors of some of these enjoy perhaps a wider popularity among the Tamil people[1]. Versions can of course give nothing but the very faintest idea of the earnestness and grace of the sage's hymns. They cannot be rendered into simple prose without entirely misrepresenting them, and to put them rigidly into metre would involve a sacrifice of exactness in the rendering. In this translation they are given line for line, and almost word for word, in language answering, as nearly as I know how to shape it, to the tone and manner of the Tamil originals. I find this the way in which I can produce the most literal version. It is quite certain that the influence of these poems in South India is like that of the Psalms among Christians, and that they have touched for generations the hearts of the vast majority of the Tamil-speaking people. There is in them a strange combination of lofty feeling and spirituality with what we must pronounce to be the grossest idolatry. And this leads to the thought that in the Çaiva system of to-day two things that would appear to be mutually destructive are found

[1] It is curious that the sage is not mentioned by these later hymnists, although there are traces of his influence, especially in Appar's fervent verses, which will well repay the student. See especially his பெரிய திருத்தாண்டகம் (தேவாரம், p. 11).

to flourish together, and even to strengthen one another. The more philosophical and refined the Çaivite becomes, the more enthusiastic does he often appear to be in the performance of the incongruous rites of the popular worship. In general, Çaivites pay peculiar adoration to two distinct idols, leaving out of question Gaṇēça and Suppiramaṇya, the so-called sons of Çivan. These two symbols are first the 'liṅgam' with the 'liṅgi,' and secondly the image of Çivan accompanied with Umā, whose form is generally combined into one with his. These really represent one idea, Çivan and Çatti, the god and the energy that is inseparable from him, which combine to create, sustain, and destroy the phenomenal universe. (Note XIII.)

It is sometimes thought and said that the idols in these temples are mere signs, representing as symbols the Divine Being and some of His works and attributes. This is not altogether an adequate statement of the case. Each image by a peculiar service which is called *Āvāganam* (Sans. *Āvāhanam* = 'bringing unto') becomes the permanent abode of an indwelling deity, and is itself divine. The worshippers, as will be seen in our legends, seem to believe that the images of the god consume the food presented to them, and are strengthened and refreshed by it. These images are treated and spoken of as living and sentient beings. They are seen to smile, to lift up hands to bless, to move from place to place, and to issue audible commands[1]. Devout and enthusiastic worshippers amid the glare of the lamps and the smoke of the incense seem to be carried away so as to entirely identify the invisible object of their thoughts with that which is presented before their eyes. It was certainly so with our poet. If it be remembered that some of these images have been actually worshipped, tended, garlanded, and treated as human beings, for a thousand years; that each generation has done them service and lavished gifts upon them; that they are connected by association with long lines of saints and sages; and that it is earnestly believed that Çivan's method of gracious manifestation is by, and through, and in these,—as what we should call sacraments of his perpetual presence,—we shall understand with what profound awe and enthusiastic affection even images, to us most unsightly, can be beheld by multitudes of good and excellent people.

[1] In the *Purra-Nānnūrru*, 52. 12, regarding a desecrated shrine, it is said: 'The divinities, erewhile adored with festive music, abandon their pillar-homes.'

And somehow the error and folly and idolatry often seem to be but the poetic accompaniments of what is mainly most worthy.

Once for all, it is necessary to state that the influence of the Bhagavad-Gītā is to be traced in every part of Māṇikka-Vāçagar's poems. Çivan takes the place of Kṛishṇa, and a great deal, which I cannot help regarding as of exceeding value, is added; while much unbefitting and obsolete (I must be pardoned for a candid expression of feeling!) Pauranic mythology and legend is dragged in, as simple poetic embellishment designed to please the multitude. I should advise every student of this Tamil work to compare it even verbally with that greatest of Sanskrit productions.

The Jain compositions were clever, pointed, elegant, full of satire and worldly wisdom, epigrammatic, but not religious; for in the *Nālaḍiyār's* four hundred quatrains there is no mention of God. Even in the sublime *Kurraḷ's* thirteen hundred and thirty couplets there are but ten which speak of a Divine Being. The effect therefore of these songs—full of a living faith and devotion—was great and instantaneous. South India needed a personal God, an assurance of immortality, and a call to prayer. These it found in Māṇikka-Vāçagar's compositions [1].

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[1] NOTE VIII. 'Bhakti.'

APPENDIX.

NOTE I.

Çivan's Acts or Operations; The 'Sacred Sports' of the God.

In the Çaiva legends and poems three kinds of actions are very commonly referred to as having been performed by Çivan, and each of these requires consideration. Sometimes these are five. (Hymn I. 41–43; III. 13.)

1. We find Çivan perpetually spoken of as disporting Himself amidst His subjects, and His actions are often represented in a more or less grotesque aspect. This idea of the God as engaged in sport quite permeates the Çaiva system. You hear the minstrel in the street singing *Kēlati aṇḍē, Kēlati piṇḍē* —केलति अण्डे, केलति पिण्डे ('He sports in the world; He sports in the soul'), and the notion is explained by reference to His omnipotence. All His operations are easy to Him, involving no effort, so that He is said to 'act without acting'; and thus everything is the sport of Çivan: the whole universe is bright with His smile, and alive with His joyous movements. This is so thoroughly inwrought into the system that such names as 'Deceiver' (Kaḷvar, கள்வர்) and 'Maniac' are perpetually given to the God. The Purāṇam of Madura, containing the history of the sixty-four amusements of Çivan (திருவிளையாடற் புராணம்), illustrates this. Some of these quasi-divine sports seem to us very ridiculous, but we are required by our Çaiva friends to receive the mystic interpretation of each! In the romantic history of *Māṇikka-Vāçagar*, which is really taken from hints in the same Purāṇam, the change of the jackals into horses, and *vice versâ*, and the God's behaviour as a labourer, are somewhat extreme cases of this; but are not quite incapable, I suppose, of a serious application.

2. Closely connected with this are the very frequent manifestations of the God for the purpose of trying His votaries; and in several of these (not translated) the God is represented in an exceedingly unfavourable light. Throughout the whole of these legends there runs the idea that, as there were innumerable mendicants assuming the conventional garb and appearance of the God, He might at any time appear to any of His worshippers in such a form; and thus all pious souls were rendered eager to exercise due hospitality to Çaiva mendicants, as they knew not whether their love might not any day be rewarded by receiving the visit of the Master Himself. One of these stories is that of the '*lowly devotee*' given below. Of course, the old classical stories, such as that of Baucis and Philemon, are of a similar kind.

3. The dancing of Çivan, especially in the Golden Hall at *Çithambaram*, is connected with an especial legend (which we give), and is always interpreted in the same way as the sports referred to above. (NOTE VII.) His dancing is symbolical of His perpetual and gracious action throughout the universe and in loving hearts. In fact, it takes us back to the manifestations of the *pre-Aryan* demon, or Bhairava, that dances in the burning-grounds, smearing himself with the ashes of the dead, adorning himself with necklaces of their bones, and bearing away with him a skull as a trophy. (NOTE XI.) There are many composite elements in these very ancient histories; and it is but fair to allow those who yet regard them with reverence to give them any reasonable interpretation of which they may be considered susceptible.

The following is the legend of the 'lowly devotee,' Çirru-toṇḍa Nāyanār:—

In the town of Tiru-çenkāṭṭan-kuḍi, in the Çōṛa land [the Tamil country round about Tanjore], there lived a man called Parañjotiyār, who was a skilled physician, an adept in the management of horses and elephants, and also a mighty warrior. But he was a saint too. Day and night this noble and highly gifted man meditated on the perfections of Çivan the Supreme, and so humbly devoted himself and his wealth to the service of the poor mendicant devotees of Çivan, that he always bore the name of the 'lowly devotee.'

On a certain occasion he had gained a great victory for his Rāja, and as he returned laden with rich spoil the courtiers sneeringly told the king that it was the singular devotion of the brave hero to his God that had gained for him the victory, which was therefore due solely to the favour of Çivan. 'What,' cried the Rāja, who before this knew nothing of the saintliness of his Commander-in-Chief, 'have I exposed so great a saint to peril of death in battle for my petty affairs? He shall fight no more!'

The 'lowly devotee' replied: 'Nay, I have merely performed the ancestral duties of my caste. No evil there, though I slew your foes!'

But the king, giving up to him the spoils of the campaign, released him at once from all further service, and bade him occupy himself henceforth wholly in the service of the God, and of His devotees. So the Nāyanār [devotee] went home, and thenceforth devoted himself exclusively to the worship and service of Çivan in the temple of his native town. And, as domestic virtue is the highest of all virtue (*Kurraḷ*, 41–50), he married a lady called Nangaiyār of Tiru-veṇkāḍu, by whom he had one son, Çīrāḷa-dēvar. At five years of age the boy was sent to school to learn Çivan's sacred books.

Now 'Çivan the Supreme' was graciously pleased to make proof of the love of His devotee, and to test especially his obedience: and, therefore, from among the various forms the God assumes, and under which He is worshipped by the six Çaiva sects, he chose that of Bhairava—'the terrible, the destroyer'—and descended from Kailāsa, his own peculiar heaven, in that dread shape, loaded with matted hair, his body smeared with ashes—weird and terrible. Yet he seemed a holy man, though of the most repellent type of fanatical mendicants. The 'lowly devotee' found him thus seated under a banyan tree, and immediately discerning the sign of the sacred ashes, went to offer him hospitality.

The disguised one inquires: 'Art thou the renowned *lowly devotee?*'

The Nāyanār meekly replies: 'The servants of my God deign in love to style me so. I have sought in vain to-day for guests among the pilgrim-servants of our God. I have now found thee. Graciously take thy holy meal in my house.'

'Thou canst not find me the food I need.'

'If Çivan's servants need aught, the difficult becomes easy, because of Him whom they serve; I can and will provide whatever thou canst require.'

'Once in six months I eat the flesh of a slain victim: this is the day.'

'I have flocks and herds; I can supply and offer the victim, and my wife shall prepare the food.'

[To an orthodox Çaivite the slaying of any living thing is a great crime; yet this devotee

is represented as overcoming his natural repugnance to it and to the use of animal food, because he believed that what the servant of Çivan wished must somehow or other, there and then, be right. The whole story—one of the very oldest of the religious legends of South India—takes us back to the time of Abrahăm, and seems to illustrate a faith resembling his.]

The Bhairava replies: 'What I eat must be a HUMAN victim. It must be five years of age, its limbs without a blemish; the only child in the household; a sacrifice willingly offered. Such a little one the mother must herself hold with joyous mind while the father slays. Such food alone I eat this day.'

'Such food, if THOU require, is not difficult to supply,' replies the *lowly devotee*, and hastens homeward with cheery countenance. His wife meets him with wifely obeisance at the door, and asks: 'What does the holy one command?'

He repeats to her the awful words.

She asks: 'Where shall such an offering be obtained?'

'My life, my wife,' says he, 'for much wealth might even such a one be bought, but where are the mother and father able with glad and pious mind so to sacrifice? It must be our own little son, and it is we who must so offer him to the servant of the God.'

She, with a like unflinching devotion, consents, and adds: 'Go; bring from the school our little one, born to be the guardian of our lives.'

The devotee, with pious mind, eagerly hastens to the school. . . . [But we must draw a veil here. The food is ready, the fearful guest brought in, and the father with courteous deference begs him to eat of the sacrifice.]

'I cannot eat alone. None so worthy to share with me as thyself.'

Another plate is set in all lowly loving obedience. But the Bhairava interposes yet another objection.

'Thou hast a son, let him eat too.'

'My son cannot help us in this!'

'Till he come I eat not; go seek, call, and bring him here.'

The father rises, calls the mother, and they, simply obedient, but bewildered, stand without the door and cry, 'Come, O Son.' Then, lo, even as he was wont, his bright eyes beaming with joy, his long black silken curls glistening in the sunlight, his silver anklets tinkling as he runs, their son is seen hastening on, and rushes into his mother's arms. . . . When they would bring him in to the presence of the disguised God the dread guest had vanished, and the dish was empty, bright, and clean. It had all been delusion, the sport of the Deity!

No death, no offering,—but in pious will.

Then, because, what the God caused them to seem to do in a loving ecstasy was right in its motive, though forbidden in itself, all the gods appeared to them in the sky and applauded them; and while they worshipped in speechless rapture, the father, mother, son, and nurse were carried away to Kailāsa, there to adore the God, and Pārvathi, his wife, and Suppiramaṇya, his son, in bliss unending[1].

NOTE II.

THE MYSTIC FORMULA OF THE FIVE LETTERS (OR SYLLABLES); THE ÇAIVA ROSARY.

An amazing amount of ingenuity has been displayed in devising a quasi-magical system founded on these five Sanskrit syllables. The following, which is Chapter IX of Umāpathi's great work entitled 'The Fruit of Divine Grace,' gives authoritatively the whole mystery of 'The Grace of the Five Letters,' that is, the grace gained by the use of the invocation consisting of Çi-vā-ya-na-ma

[1] In the Indian Institute, Oxford, are to be seen printed copies of various editions of this work, with illustrations, curiously suggestive. In the Bodleian Library are two palm-leaf MSS. of this particular legend, one of which is a very spirited dramatic version. I have never seen or heard of another copy of this latter.

(=*Adoration to Çivan*). 'A help to those votaries who cannot otherwise attain to the bliss of mystic quietude (Samādhi).' These syllables, with their various times and methods of recitation, give rise to many subtle disputations. Much is arbitrary, the method is cryptic, and very much seems puerile; but some REAL TRUTH is hidden in the symbols.

Each of these sections consists of a question, an answer by the Guru with its commentary, and a summary. The answer is the Master's teaching, and is a couplet of exquisite Tamil, in imitation of Tiruvaḷḷuvar. (See Pope's *Kurraḷ*, Introd., p. vii.) Under different heads we have given the whole 100 couplets of this work. (See p. xciii.)

The Disciple asks:

If the unutterable rapture has not been gained by the means already explained, is there any other method?

LXXXI.

The Guru answers:

The systems of grace, the Vēdas, and other sacred scriptures,
have as object the mystic meaning of the 'Five Syllables.'

Commentary. The substance of the teaching of the sacred 'Five Letters' is the LORD, the FLOCK, and the BOND. Such is the conclusion of those mighty in the Āgamas (the twenty-eight Çaiva Āgamas), the Vēdas, and other sacred books. (NOTE XII.)

☞ *Summary.* The substance of all TRUTH is included in the 'Five Letters.'

What does this pentad of letters (syllables) declare?

LXXXII.

The King, the Energy, the Bond, fair Māyā, Soul—
all these are contained in the *Ōm-gāram.*

Com. The Piraṇavam (see Lex. பிரணவம்) contains within it, (1) the grace of Çivan, and (2) of Çatti (the Divine Energy, NOTE XIII), with the (3) knowledge of *Āṇavam* (NOTE XV), and (4) of fair Māyā, and (5) of the Soul. These are symbolized by the 'Five Syllables,' and in ŌM the whole are concentrated.

Sum. Here is expounded the doctrine of the mystic ŌM, which is the subtile form of the 'Five Letters.'

What is the order in which the 'Five Letters' stand?

LXXXIII.

On one side mystic dance of 'Weakness,' on the other
dance of mystic 'Wisdom,'—SOUL between the two.

Com. The syllables MA and NA represent the energetic whirl of Impurity in itself, and as operating in the Soul; the syllables ÇI and VĀ represent the mystic action of Çivan and of Grace. Between these stands YA, which represents the Soul[1].

[*The 'dance' is the divine impulse and guidance given to the Soul in this state of bondage, and in the state of emancipation.* NOTE I.]

Sum. In this the significance of the 'Five Letters' is explained.

How is it that by means of the 'Five Letters' the Soul does not (at once) obtain the 'KNOWN'?

LXXXIV.

MA and NA prevail over the mind; thus it returns not to Him;
whenever it obtains ÇI its deeds are cancelled.

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[1] See Hymn V. 196 note.

Com. (*This couplet admits of two distinct interpretations. The more authoritative is given.*)

When MA and NA, which are 'Impurity' and 'Tirōtham' (திரோதம், NOTE V), bind the Soul tight (or *the mind is dissipated*), it (the YA) cannot return; when their great Bond is loosed, it obtains ÇI, which is supreme blessedness.

Sum. The Bond and the method of release are shown in the 'Five Letters.'

[Compare Çi. Pira. II. 41 (p. 372).]

How is it that, though there are these 'Five Letters,' Āṇavam (Impurity) does not depart?

LXXXV.

While bewildering powers of the veiler and Impurity stand first, how can it depart?
Not unless the dominant Āṇavam change its place.

Com. While NA and MA, representatives of Tirōtham and Impurity, are pronounced first, can these be removed? Put these after, and ÇI first: then Āṇavam will cease to obscure.

Sum. They who would be set free must utter the formula thus: ÇIVĀYA-NAMA, and not NAMA-ÇIVĀYA[1]. [God must be first!]

[Compare Uṇ. Viḷ., 44.]

Will Impurity depart from those who repeat the 'Five Letters'?

LXXXVI.

Ah, worship; but if the foundation be not known,
since ÇI precedes not, Impurity will still assert itself.

Com. When men repeat the sacred formula unmindful of the foundation, which is Çivan, desire will reassert itself, still clinging to *Na* and *Ma.*

Sum. Here he commiserates those who thus recite them, and still suffer, *having no Divine assistance.*

Why is this pentad of letters recited thus?

LXXXVII.

If Çivan come first, and thou so recite it,
embodiment will cease. This is your method.

Com. If the devotee recite the pentad so that ÇI and VĀ precede, by this position the embodiment will be removed. Thou, O disciple, who desirest release, recite it thus!

Sum. This teaches that the released say, *Çi-vā-ya-na-ma,* and never *Na-ma-çi-vā-ya.*

What benefit accrues from this order of recitation?

LXXXVIII.

VĀ will in grace give ÇI, and bring prosperity. To such souls
this is the spotless Form which will appear.

Com. When thus recited, VĀ, which is grace, points out Çi, which is Çivan, and establishes YA, which is the Soul, in the abode of delight. And that is the faultless, sacred form of Çivan.

Sum. Here the significance in the sacred formula of VĀ (= the Energy of Grace) is taught.

How will that soul exist in the heaven of liberation?

LXXXIX.

No longer placed between the spotless NA and VĀ,
the Soul will stand in grace between VĀ and ÇI.

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[1] Idiom permits either; but the orthodox use only the former. Such apparent trifles divide even devout people!

Com. The Soul (*ya*) standing no longer between the spotless (it may be read 'Āçin Na' or 'Āçil Na,' i.e. *spotted* or *spotless;* and each of these presents an orthodox view of Tirōtham) *Na* and *Vā* (Çatti), now stands between Vā and Çi. (Comp. NOTE V.)

(*It is said that this arrangement must be learned from a guru.*)

Sum. This defines the position attained by those who rightly use the formula.

[See Uṇ. Viḷ., 46.]

Is there any manifest evidence of our being in this state of deliverance?

XC.

The sacred writings teach in every possible way to fix the mind
on the path that leads not away from Him.

Com. The sacred writings teach us all methods, so that we should ponder them, and never forsake the sacred influence of Çivan and of His Çatti.

Sum. This couplet sums up the teaching of the last four chapters (VI–IX).

[On the subject of the 'Five Syllables' the remarks of Oldenberg (*Buddha*), p. 27, may be consulted with advantage. There has always been among men a strong conviction of the mystic power of quasi-sacred syllables, uttered in a certain way, of the inherent power of spells and charms, 'deadly to hear and deadly to tell,'—some such a feeling as Sir Walter Scott illustrates in the Lay of the Last Minstrel. In the Chhāndōgya Upanishad II. 2 it is said, 'Let a man meditate on the fivefold Sāman as the five worlds. The *hiṅkāra* is the earth, the *prastāva* the fire, the *udgītha* the sky, the *pratihāra* the sun, the *nidhana* heaven. Let a man meditate on the fivefold Sāman as rain. The *hiṅkāra* is "wind (that brings the rain);" the *prastāva* is "the cloud is come;" the *udgītha* is "it rains;" the *pratihāra,* "it flashes, it thunders;" the *nidhana,* "it stops." There is rain for him, and he brings rain for others, who, thus knowing, meditates on the fivefold Sāman as rain.' This may have given rise to the use of this invocation to Çivan,—Namaçivāya,—as a kind of magical formula. The intention, at any rate, is the same, to emphasize doctrines and to bring them into practical working.]

NOTE III.

THE SOUL'S EMANCIPATION (வீடு. Mutti, முத்தி, मुक्ति).

In Sanskrit, *Mukti* or *Mōksha.*

The best explanation of the Çaiva Siddhānta doctrine of Mutti, or the Soul's final emancipation from embodiment (*erlösung von den weltlichen banden,* —*Seligkeit*), is found in the treatise called Çiva-Piragāçam (சிவப்பிரகாசம்) by the same great sage Umāpathi (I. 38, &c.), and has been translated (though from a very imperfect MS.) by Mr. Hoisington (*American Oriental Soc. Journal,* 1854). This is a commentary on the Çiva-ñāna-bōdham. Mr. J. M. Nalla-sāmi, a learned Çaivite of Madras, has recently published a translation of Çiva-ñāna-bōdham, with valuable notes, which is a most useful compendium.

Ten faulty (or imperfect) theories of this consummation, so devoutly wished for by all Hindus, are enumerated in these works, or in the commentaries on them:—

(1) There is the bliss aspired to by the Lokāyattar ('Worldlings'). This is simply gross sensual enjoyment in this world. These heretics are continually attacked in the Siddhānta books. [See Sarva-darçana-saṅgraha (Trübner's Series).] They were atheistic Epicureans, followers of *Chārvāka* (NOTE XIV).

(2) There is the cessation of the five *Kandhas.* This is the Buddhist Nirvāṇa, and is always considered by Tamil authors to be mere annihilation.

The South-Indian view of Buddhism is illustrated in Note IX. (Sarva-darçana-sañgraha, p. 31.)

(3) The destruction of the three (or eight) qualities is pronounced to be the final emancipation by some Jains, and by the teachers of the atheistic Sāñkhya system. This would reduce the human Soul to the condition of an unqualified mass, a mere chaos of thought and feeling.

(4) There is the cessation of deeds by mystic wisdom. This is the system of *Prabhākara* (Sarva-darçana-sañgraha, p. 184). The deeds mentioned are 'all rites and services whatsoever.' The devotee becomes in this case, so the Çaivite urges, like a mere image of clay or stone.

(5) 'Mutti' is represented by some Çaiva sectaries as consisting in the removal from the Soul of all impurity, as a copper vessel is supposed to be cleansed from verdigris by the action of mercury. There is a good deal of abstruse reasoning about the pollution aforesaid. 'Copper is not really in this sense purified by the removal of the green stain on its surface; the innate weakness of the metal is in its constant liability to this defilement. Gold is never coated by such impure matter. Copper will always be so; it is, as it were, congenital. Now these sectarians preach that, by the grace of Çivan, the innate corruption of the Soul may be removed, from which will necessarily follow permanent release from all bonds.' This seems to resemble very closely the Christian idea of the sanctification of the souls of men by divine grace infused. The *Siddhānta*, however, insists upon it that for ever, even in the emancipated state, the power of defilement, the potentiality of corruption, remains (i.e. '*pāçam* is eternal'). This corruption cannot, it is true, operate any longer in the emancipated condition; but it is still there,—dead, unilluminated, the dark part of the Soul, turned away from the central light, like the unilluminated part of the moon's orb. Personal identity, and the imperfections necessarily clinging to a nature eternally finite, are not destroyed even in *Mutti*.

(6) Another class of Çaiva sectaries taught that in emancipation the body itself is transformed, irradiated with Çivan's light, and rendered immortal. This system supposed that intimate union with Çivan transmuted rather than sanctified the Soul.

(7) There is then the system of the *Vēdāntis*, who taught that the absolute union of the Soul with the Infinite Wisdom, its commingling with the Divine Spirit, as the air in a jar becomes one with the circumambient air when the jar is broken, was *Mutti*. But here personality is lost.

(8) The doctrine of Pālkariyam (followers of *Bhāskara*) is, that in emancipation there is an absolute destruction of the human Soul, which is entirely absorbed in the supreme essence.

(9) There were some Çaivites who taught that in emancipation the Soul acquires mystic miraculous powers; that, in fact, the emancipated one is so made partaker of the divine nature and attributes, that he is able to gain possession of and exercise miraculous powers, which are called the eight 'Siddhis.' Persons professing to wield such magical powers are not unfrequently found in India, and there is in them very often a bewildering mixture of enthusiasm and fraud.

(10) There were also some who taught that in emancipation the Soul becomes, like a stone, insensible. This stationary, apathetic existence, if existence it can be called, is the refuge of the Soul from the sufferings and struggles of embodiment.

In opposition to all these faulty theories, the true doctrine of emancipation is thus defined: *When the Soul, finally set free from the influence of threefold defilement through the grace of Çivan, obtains divine wisdom, and so rises to live eternally in the conscious, full enjoyment of Çivan's presence, in conclusive bliss, this is* EMANCIPATION, *according to the Siddhānta philosophy.* (See T. A. P. 75. in NOTE VI.)

NOTE IV.

THE 'GURU.' (Sans. गुरु = *venerable.*)

The Guru plays a most important part in all Hindu religion. He is the 'venerable' preceptor, master, and embodied god. In the Çaiva system His dignity culminates. He is one who in successive embodiments has drawn nearer and nearer to final deliverance (Mutti), and is now in His last stage of embodiment (NOTE V). Çivan lives in Him, looks lovingly on the meet disciple through His eyes, blesses with His hands, with His mouth whispers into the disciple's ear the mystic words of initiation, and crowns with the lotus flowers of His feet the bowed head of the postulant, who thus is to become as his Master. (See Hymn IV. 95.)

The exact doctrine is set forth in the following ten couplets, being Chapter V in Umāpathi's authoritative work, 'The Fruit of Divine Grace' (திருவருட்பயன்).

THE FORM OF GRACE.

This chapter speaks of *grace in the form of the Guru* (divine Teacher), Who is mystic knowledge made manifest. This manifestation is the 'fruit of the GRACE' spoken of in the last chapter. (See NOTE VI for Chapter IV.)

CHAPTER V.

The Disciple asks:

Who comes when twofold deeds are balanced? [Çatti-nibātham, NOTE V.]

XLI.

The Guru answers:

GRACE that in the times of ignorance abode within;
now made manifest by visible signs,—the King who departs not.

Com. While man was in this state of ignorant bondage He by latent grace abode within; now the Divine Lord, the very centre of knowledge, appears in bodily shape as a Guru. Neither from before the eyes, nor from within the Soul, does this KING henceforth depart.

Sum. Divine grace assumes the form of a GURU.

Is it essentially necessary that He Himself should come as Guru? Will not learned men suffice?

XLII.

None can know the disease within but those of the household.
Can the outer world discern it too?

Com. In any house if one be diseased, those in the house will be aware of it, but the

distant world knows it not; so, if Çivan, who dwells within the Soul, come as a Guru, our disease shall be healed.

Sum. This removes the doubt as to the necessity of Çivan's advent as a Guru.

Can all recognize the Guru thus appearing?

XLIII.

Who born on this earth is able to discern such a Divine
Dispenser of grace not ever given before?

Com. He performed the works of creation, preservation, destruction, and 'veiling' (NOTE XIII, Çatti) without any manifest appearance; but now His work of grace is performed in a way not known before, while He wears a human form as a robe, and thus conceals Himself. This men know not.

Sum. Men think of the Guru, who is Çivan Himself made manifest, as though He were a mere man like themselves.

How is it that inferior souls know not the Guru?

XLIV.

Souls immersed in the false darkness of sense-perception cannot see the two:
teachings of GRACE divine and the Teacher.

Com. Those who live in the enjoyment of fleeting, worldly enjoyments, and whose understandings are veiled by the darkness of *Āṇavam* (NOTE XV), cannot know the two great truths of the blessedness of mystic Wisdom, and of the grace embodied in the Guru, by which it may be reached. [Comp. Bhagavad-Gītā IX. 11.]

Sum. The reason for men's ignorance of the Guru.

Is it necessary that His sacred form should be visible like ours?

XLV.

The world does not discern the bodily form
as the cloak assumed to take and hold men fast.

Com. It is common in the world to ensnare beasts and birds by exhibiting their own shape as a lure. Here men would dread any appearance manifestly Divine; and so Grace clothes itself in a human dress, beneath which men, alas! fail to discern the Divine.

Sum. In this and the two preceding verses, the ignorance of men in not recognizing the Guru is reproved.

May not any teacher be thus a cloaked image of Çivan?

XLVI.

What would thus accrue? Who knows anything?
Seek Him, and be freed. The true meaning is known only from Him.

Com. Whether you ordinarily rely upon a particular Guru, or not, signifies nothing; seek Him who alone can interpret the truth. So only can you escape from impurity and emerge into pure light.

Sum. The real meaning of any scientific treatise cannot be understood without the assistance of the true Teacher.

Is it not enough that divine Grace is the core of your knowledge? Must He come as a Guru too?

XLVII.

When snake-poison has entered the system,—not the mere presence of
the 'Mañgūs,'—
A skilful physician is necessary to remove the poison.

Com. The mystic art of the snake-charmer is necessary to cure one bitten by a poisonous serpent. Thus a Guru bearing Çivan's very image must look upon us with the eye of mystic Wisdom, and darkness will disappear, not otherwise.

Sum. The Bond is only loosed by the divine Teacher.

Is this His gracious manifestation as a Teacher for all, or for one class only?

XLVIII.

To those become *a-kaḷar* He gives precious gifts of grace, and cancels deeds.
To those still *ça-kaḷar*, as a Guru, He gives His grace.

Com. To the *Viññāna-kaḷar* and to the *Pralaiyā-kaḷar*[1], who are freed from Kalai (sense-deception), He reveals Himself in their inner consciousness, and removes *Āṇavam*[2]. To others, in the form of a Guru, He comes and bestows grace. [Comp. p. lxxx.]

Sum. This shows why, and for the sake of whom, He puts on the vestment of humanity.

Cannot salvation be effected without the coming of the Guru?

XLIX.

Who can know unless the gracious Revealer of the wide
extended way, the great Knower, shall appear?

Com. Unless the Lord, possessed of the wisdom surpassing the six ATTUVĀ[3], and the Revealer of the way of release, shall come in the form of a Guru, who can know these things?

Sum. The knowledge of the really existent can only be given by the manifested Lord, possessed of perfect knowledge.

Is it necessary that He should come in the form of another devotee? Is it not enough that He is within my sentient mind?

L.

Mystic knowledge may visit us without His intervention—
when the fair crystal kindles fire without the sun!

Com. The crystal may be faultless, but will not act as a burning glass in the absence of the sun; even so divine and mystic Wisdom enters not the mind, whatever knowledge it may possess, without the Guru, who is Çivan's grace made manifest.

Sum. In this it is taught that religious knowledge has no excellence without the teaching of the Guru.

NOTE V.

ÇATTI-NIBĀTHAM : சத்தி-நிபாதம், शक्ति निपात = '*Cessation of Energy.*'

The souls of men are found here in a state of bondage called the 'combined state' (பந்தம்). The Çaiva Siddhānta system traces their passage thence into the 'free, eternally emancipated state' (முத்தி). The eternal Soul was, by a gracious interposition of the Supreme, made subject to vanity, combined with material forms, and launched forth into a world of action, in order that, the effect of deeds (eternal, *à parte ante*) being removed or cancelled, the Soul might at length be enlightened by special grace, and so become gradually disentangled and purified; the consummation of which is *Mutti* (NOTE III), or final emancipation, and mystic, ineffable, eternal union with Çivan[4].

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[1] T. A. P., Chapter II, in NOTE XII. [2] NOTE XV.

[3] This word is an adaptation of Sans. ADHVĀ, and expresses the physiological elements of all being. The idea is obsolete.

[4] See Pope's *Nāladiyār*, ch. xi. pp. 66–69.

In this second stage of embodiment, the passage into which is the great crisis in the Soul's secular pilgrimage, it is prepared for the third and final stage. The man is now no longer of the world, but a devotee (Jīvan-muttan, சீவன்முத்தன்), emancipate, yet in the flesh: one in whom a great work of grace is being wrought, and is near to its consummation. Comp. Theologia Germanica[1], ch. xxviii. This work, dated about 1350, by an unknown Christian saint, who was thus *a contemporary of Umā-pathi* (NOTE VII, and p. xciii), should be studied by all earnest 'seekers after truth'!

In Bhagavad-Gītā, ch. ii, this state of Jīvan-mutti is described. It is called Çānthi (சாந்தி, शान्ति), 'repose.' The next and final stage is *Nirvāṇam* (निर्वाणं, நிர்வாணம் = 'blowing out'), which is used for *Mutti*.

In the Sāṅkhya Kārikā (LXVII) this doctrine of Jīvan-mutti (or Çānthi) is enunciated: 'By attainment of perfect knowledge the causes of deeds, virtuous and otherwise, cease (வினை அறுப்பு). Yet for awhile the body lasts on, as a potter's wheel continues for a time to revolve after the impulse has ceased: *saṇskāra vaçāt chakrabhramavat dhṛita çarīraḥ.*'

In the Sāṅkhya aphorisms of Kapila, Book III. 78–83, the subject is discussed: 'The emancipated sage goes on living, as the potter's wheel revolves for some time, in consequence of the motive inertia resulting from previous action. This is necessary; for *such a living, yet liberated, sage is the only competent teacher*—the only Guru.'

The steps by which the devotee has reached this threshold of a new existence are[2]—

(1) His being awakened by the energy (Çatti) of Çivan, which is, in intention and in fact, entirely gracious; but as it arouses the Soul to painful conflicts in varied experiences of successive embodiments, it is spoken of as an energy of (divine) anger (*Tirōtham*).

(2) The second step was his coming under the power of Māyā, both pure and impure (matter or its underlying essence, and sense organization), whereby he has obtained successive bodies, spheres of being, organs, and experiences. In these embodiments he has consumed the fruit of his works,—those which are actually his, and those which have been imputed to him and laid upon him by the Supreme Power (by an eternal fate).

(3) The third step is, that the impurities in which from all eternity the Soul has been involved have thus 'ripened,' or their fruits have become mature (மல-பரிபாகம்). This is an idea profound and far-reaching, but which it is difficult for us to comprehend. It rests upon a figure. The Soul has to partake of the results of these deeds which are its eternally destined inheritance. This is compared to the eating of fruit; but these fruits can only be eaten when they are ripe, when the Soul has been placed in circumstances where their whole effect and deserts have been brought out and experienced. The whole effect of any deed is slowly evolved and matured, and the Soul must encounter,

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[1] Theologia Germanica. Translated from the German by Susanna Winkworth. With a preface by Charles Kingsley. Macmillan's Golden Treasury Series.

[2] The corresponding Buddhistic formula is *hētu-prabhava-dharmam*, or in Tamil ஏதுநிகழ்ச்சி. Comp. Maṇi-Mēgalai I. 4.

from aeon to aeon, these mysterious powers which constitute its destiny, in all their developements and in their fullest maturity.

(4) In the fulness of the time, as the fourth step, there comes a 'balancing of deeds.' (T.A.P. 51.) The notion of this seems to be, that there is a point in time when the sins and merits that cling to the Soul and are its fate, become equal, and balance one another, or are made equal by the grace of the Supreme. There are now gathered into one the three kinds of deeds, the eternal accumulations of fate, the assignment for expiation during the present birth, and those which will yet accrue before the consummation is gained. These threefold deeds are at once cancelled; and, freed from them, the Soul enters upon its last stage of embodied existence. (See Pope's *Nāladiyār*, ch. xi. pp. 66–69, KARMMA.)

(5) The energy of Çatti, which is commonly called 'the veiling' energy (*Tirōtham*), is now changed into a gracious energy of enlightenment and repose from physical perturbations; this is called Çiva-çatti-nibātham, or cessation of Çivan's 'veiling' energy. (Note XIII on Çatti.)

(6) And thus the Soul passes into another human form, of the purest and most orthodox Çaiva lineage, and is in the third and pure state. Its course and discipline therein must be considered in another place.

NOTE VI.

Grace.

The prominence given in the Çaiva Siddhānta to the operations of Divine Grace is remarkable. The Tamil word (அருள்) *Aruḷ* is used in every sense given to Χάρις in the New Testament, and to חֶסֶד in the Hebrew. As Māṇikka-Vāçagar uses the word constantly, I have translated Umāpathi's Chapter IV, and append it.

☞ The remedy for *Āṇavam* is *Aruḷ*: இருளுக்கு மாறு அருளே! (Note XV.)

The Fruit of Divine Grace.

CHAPTER IV.

The Nature of Grace.

This treats of divine and mystic Wisdom imparted in the shape of Grace. In order to dissipate the darkness of Āṇavam, and to show the way of deliverance, the doctrine of grace, the remedy for Āṇavam, is here expounded.

The Disciple asks:

What is meant by the 'dawning of the day[1]'?

XXXI.

The Guru answers:

Than Grace is nothing greater; as in this world
nothing is greater than that one's soul requires.

Com. There is nothing greater than Divine Grace. This may be illustrated by the fact that in the world the things each one needs and desires are to him the greatest.

Sum. Here the dignity of Grace is shown.

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[1] Song of Solomon ii. 17, 'Until the day break, and the shadows flee away.'

Explain how Grace operates.

XXXII.

Grace as the sun appears, and sheds everywhere
great light for deeds and their effects.

Com. There are 'deeds (KARMMA) of accumulation' (*Çañçitam*); there are also 'deeds ripe for fruition in the present birth' (*Pirārattam*); there are also 'deeds now accumulating within man's consciousness' (*Āgamiyam*). Grace sheds everywhere light for the performance of new deeds, and for the consumption of the fruits of former deeds; even as the sun by shedding light enables men to accumulate and to enjoy.

Sum. Here it is stated that GRACE is the source of all action.

There is an ambiguity in the couplet. It seems to read: 'increase and consumption of deeds'; i.e. 'Çivan's Grace, through the operation of His Çatti, affords light of understanding by which men (otherwise utterly unintelligent) perform the actions of life, thus at once accumulating new stores of deeds (meritorious or sinful), and experiencing (eating, consuming) the fruit of deeds done in former organizations.'

The whole doctrine is epitomised in Pope's *Nālaḍiyār*, pp. 66–69.

If one should say, '*No need for Grace to effect these results; the soul of man can do its own work*,' what is your reply?

XXXIII.

The flesh knows nothing, and the soul knows nothing of itself:
since these know nothing; who, of himself, can know?

Com. The material elements of the phenomenal universe are unintelligent[1]; souls have no knowledge of their own; therefore, if Grace do not take cognizance of their state, and impart to them mystic knowledge, whence can they in this world obtain saving knowledge?

Sum. In this is given the answer to those who say that Grace needs not to know, or take cognizance of, the Soul: It needs to know that it may make known!

How is it that souls are in ignorance of the Grace which thus guides them?

XXXIV.

As fish in the sea of milk conduct themselves, though with Grace endowed,
souls sink back in the sea of bewilderment.

Com. As fish in the 'sea of milk' not drinking of it, seek lesser fish for food, so souls, even in the sea of Grace, through bewilderment know not Çivan's Grace! They seek the mean enjoyments of earth, while spiritual delights and divine communion are disregarded.

Sum. Here the degradation and suffering of souls even amid Çivan's Grace is shown.

How is it that souls know not His gift of knowledge?

XXXV.

A traveller oft knows not the helper drawing nigh.
The five senses know not the soul to which they are instruments of perception.
So the soul knows not its Lord.

Com. Like one who walking by the way is not aware of a helper that has drawn nigh; the soul is not known by the five senses it employs. Even so souls know not the Grace Which is their life and illuminator.

Sum. Here also the ignorance of souls in regard to the help and direction of Grace is shown.

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[1] NOTE XII, T. A. P. [17], p. lxxxi.

What illustrates the soul's ignorance of the way it is guided?

XXXVI.

Men know not that earth upholds them as they tread;
so embodied souls know not Grace that inspires.

Com. Men who walk on the earth say of themselves, 'we walk,' and think not that it is the earth which upholds them; so, in this world, though embodied souls are under the influence of Divine Grace, they reflect not that it is Grace that works all in them.

Sum. The insensibility of souls.

Can they by seeking discover Grace?

XXXVII.

Those who have lost the mountain, lost the earth, lost the sky,
and lost themselves are alike!

Com. Such is the state of men,—who on the mountain, behold it not; on the earth, see it not; in the sky, know it not; possessed of Divine guiding wisdom, discern it not; and, finally, are ignorant of their own being!

Sum. The bewilderment attendant upon embodiment.

How is it that men wander ignorant of Grace?

XXXVIII.

The way of men under the tyranny of falsehood is like that of him who stands in the flood with parched tongue;
or like his who after the dawning is in darkness still.

Com. It is possible to stand in the midst of a stream of sweetest water without tasting it, and so to remain parched with thirst. It is also sometimes the case that fools are bewildered as in the dark, even when day has dawned. So, those that are under the power of deceit taste not the Grace, and see not the light of the Lord.

Sum. The fault is in the soul, and not in Him!

How can this ignorance be removed?

XXXIX.

Hear with undistracted mind! This folly is that of the cat
standing on the milk-pan, and springing at the insect on the wall.

Com. We should calmly and collectedly listen to the teachings of Grace. The folly that listens with divided mind is like that of the cat, which having reached the milk vessel, and standing on its edge, drinks not the sweet milk, but darts at the wall in pursuit of a worthless spider at the risk of its life, breaking the vessel in the spring[1].

Sum. This and the four preceding couplets illustrate the assistance, governance, and support of GRACE which souls are ignorant of, and so incur loss. The common title of these five couplets is 'Soul's Fault.'

Is this not known to the unthinking also?

XL.

How can 'deliverance' be attained by empty souls that have no real sympathy with Grace, though theirs from eternity?

Com. From everlasting ages until this day have they been recipients of Grace, but not in

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[1] The cat makes a spring at an insect. If it catch the prey, it is but poor food; and if it miss, its labour is lost, and the milk vessel thrown down and broken; so SOULS do not hide themselves within the GRACE which from eternity is conjoined with their being, and thus fail to obtain the *supreme delight*.

the least have they come under its influence, and are thus souls devoid of good; how can such obtain DELIVERANCE?

Sum. This couplet reproves those who, though recipients of Çivan's Grace, yield not to its influence, and seek not final 'deliverance.' [Comp. Gītā II. 52–64.]

In continuation of NOTE VI we add Tiru-arul-payan, Chapters VI, VII, VIII, and X, completing the system as sung in the Tiruvāçagam. This was the saint's supposed experience. The whole will repay much study[1].

CHAPTER VI.

THE FIRST STEP—THE WAY OF KNOWLEDGE: ĀNMA-TARIÇANAM, 'SOUL'S ENLIGHTENMENT.'

This teaches the way in which we come to understand the REALITY of things, that is PATHI. Since this is by grace, it naturally follows the chapter that treats of that subject. (NOTES IV and XII.) Nalla-sāmi Piḷḷai's note on this chapter is exhaustive.

The Disciple asks:

When will He come as a Guru?

LI.

The Guru answers:

When the vast mass of twofold deeds is balanced,
the 'Energy' of the King shall exert its power.

Com. When the time arrives in which opposing sins and merits exactly counterbalance one another, Çivan's gracious emancipating Energy shall begin Her work. (NOTE V, p. xlviii.)

Sum. Here we are taught that for the understanding of the Reality the Divine Energy is imparted as needed.

When the Lord appears as a Guru what will He teach?

LII.

The One, the manifold, darkness, deeds, twofold Māyai:
these He will show us as entities from everlasting.

Com. There are six entities which have no beginning. The first of these is the LORD (Pathi), Who is One. The second is the aggregate of SOULS (Paçu): an infinite host. The third is the Impurity of ĀṆAVAM, wearing the form of darkness. The fourth is twofold DEEDS (Vinai). The fifth and sixth are the two kinds of MĀYAI, the pure and the impure (the unreal, changeable substratum of the phenomenal universe). [Gītā XIII. 19.]

Sum. This teaches us of the realities which have no beginning. (These are six.)

[Here is a grand divergence from much Western theology and philosophy: (1) The aggregate of all 'souls' with their undeveloped potentialities of thought and act, interpenetrated by

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[1] St. Augustine (deeply imbued with Alexandrian thought) in his treatise 'De Doctrina Christiana,' lib. ii. cap. 7, gives seven steps by which the soul comes to God. The first of these is 'the fear of God' (தேவபய பத்தி). The second is 'the reverent study of the Divine revelation.' The third is 'love of God and of our fellow-men.' The fourth is 'steadfast self-discipline.' The fifth, sixth, and seventh correspond to Chapters VI, VII, VIII of the T. A. P. The fifth is 'purgatio animae:' 'purgat animam tumultuantem quodammodo atque obstrepentem sibi de adpetitu inferiorum conceptis sordibus:' ஆன்மசுத்தி. The sixth is 'purgatio oculi cordis:' ஆன்மதரிசனம். The seventh is that in which 'talis filius adscendit ad sapientiam . . . . *quâ pacatus tranquillus perfruitur:'* ஆன்ம லாபம்.

a divine but hidden influence, is without beginning, and thus Çivan is not their Creator,—is not '*the Father of all Spirits.*' (2) A corruption called *Āṇavam* as essential to the *Aṇu*, or Soul) is also uncreate,—from everlasting. (3) A shadowy, inconceivable host of unoriginated deeds, merits, and demerits from all eternity waits to require *consumption* by these souls. (4) The *Māyā*, the substratum and material (?) of the phenomenal universe, is also from everlasting.]

Of these six entities which have no beginning, which must you know?

LIII.

DOER; DEEDS done; FRUITS; LORD, who brings deeds home to soul: these belong to thee to know, O disciple!

Com. In order to be saved it is necessary to consider (1) the spiritual essence to which deeds are attributed; (2) the twofold deeds which are supposed to have been done; (3) the joys and sorrows of embodiment which are their fruit; and (4) the Lord, who at the appointed time brings these deeds home to the soul, that it may experience their effects.

Sum. This and the two following show how the world is guided.

N.B. It is ignorance of these four things that leads to the self-assertion which says, 'I' and 'mine.'

Can the living one Himself know these?

LIV.

Flesh lives through its connection with the living soul. Understanding souls live through union of the embodied soul with Divine Grace.

Com. The body is in life inseparably conjoined with the spirit, and living and moving as one with it. So this embodied soul is united inseparably with the Divine Wisdom, and thus lives and moves.

Sum. This also teaches Çivan's method of guiding men.

How does Grace operate upon souls?

LV.

Crystal retains its own clear brightness. The sun shining on it shows also many varied hues.
Thus earth bears the colours of its King!

Com. The crystal under the sun's light reflects many colours while retaining its own transparent brilliancy (which also it owes to the same sun); so the Energy of Wisdom, the light of the Supreme, irradiates the soul, and permeates the world. [Comp. LXVII, p. lv.]

Sum. This and the two preceding couplets show how the Lord acts upon the world.

[In 'bondage,' and in 'release' alike, the Lord is the cause of all.]

May I not say, 'I need not Grace to see by; I myself will see?'

LVI.

Easy the way of vision; but twixt eye and object light must be.
Without the light of Grace twixt soul and KNOWN, soul sees not!

Com. In the midst of the soul's thought the light of mystic wisdom must be set up and shine; without this, if you regard the senses merely, you will obtain no real knowledge. The soul is unintelligent without Çivan.

Sum. This teaches us that words heard impart no understanding without the GURU.

How is it we see by the Grace of Çivan?

LVII.

In your feeble perception by the senses, the soul's instruments,
learn how the soul itself is the instrument of Grace.

Com. Know thou that all thine actions are performed under the guidance of the active Energy of the Supreme, even as the soul perceives through the senses as its instruments.

Sum. We live and act under the guidance of the Lord.

How are we to know under the influence of Grace?

LVIII.

Ponder not! Think of nothing! See not thyself in the foreground!
What thou beholdest, let it be THAT.

Com. Inquire not of things in their abstractness, of what nature mystic wisdom may be. Think not of anything in its concreteness, nor seek to interpret the symbols as thou dost of material objects. Put not thyself forward as one who sees. Regard steadily the Loving Wisdom that regards thee.

Sum. Remaining thus moveless, the vast expanse of mystic knowledge shall be thine.

Shall I obtain joy by thus contemplating the Divine Grace?

LIX.

Regard that joy itself as the one object of contemplation;
and hide thou thyself in the mystic light of wisdom.

Com. Regard the gladness of mystic knowledge as though it were an object of sense (an objective reality); but, that there may be for thee no other light than that of mystic knowledge, enter thou within It, and lie hidden there!

Sum. This teaches the absolute mingling of the soul with Grace.

And when shall we part with these intuitions of sense?

LX.

See, as thou hast seen! The unseen seek not to see!
As thou hast been taken, rest!

Com. In whatever way Grace hath appeared to thee, even so regard thou It. What thou canst not see, strive not to see. In whatever way Grace absorbs thee, wholly yield thyself.

Sum. In this and the two preceding verses we are taught how to behold, how to become commingled with, and how absolutely to yield oneself up to Divine Grace. [Gītā XVIII.]

CHAPTER VII.

THE SECOND STEP—THE 'SOUL'S CLEANSING:' ĀNMA-ÇUDDHI.

The last chapter spoke of the SOUL'S KNOWLEDGE, and in this we are taught how to apply knowledge for the SOUL'S CLEANSING from SELF.

[After illumination comes purification.]

The Disciple asks:

When comes perfect resignation of the soul?

LXI.

The Guru answers:

Those in pure shade need not bid one in noontide glare come hide himself:
the fainting soul will resort to the shadow of Grace of its own accord.

Com. No one need say to him who is fainting in the oppressive glare, 'Haste hither to hide thee in the refreshing shade;' of his own accord he hastens towards it. Even thus, those

suffering from the heat of earth's delusions will seek the relief of Grace. [Hymn V. (iv), pp. 58-61.]

Sum. The reason for resorting to Grace.

[This is in substance Çi. Pira. II. 26–29; and Çi. Ñā. B. Çūtram IX:
'Let me *hide* myself in THEE!']

How is it this sacred Grace is not enjoyed by all alike?

LXII.

To jaundiced taste even sweet milk is bitter;
when tongue is cleansed the bitterness is gone.

Com. When the sense of taste is vitiated by disease, even sweet milk seems bitter. Cure the disease, and the bitterness disappears. Thus under the influence of ĀṆAVAM all religious observances are distasteful; when ĀṆAVAM departs, the Guru, the Liṅgam [1], and the Saṅgamam will be desired.

Sum. This shows that when Grace reveals itself, the healed soul at once recognizes it.

When ignorance departs, is it I that knows?

LXIII.

Though light amid the darkness is to the see-er shown,
he still regards a vain phantasm. When will this cease?

Com. Though Grace in form of light, reveals Itself to souls lying bewildered in the darkness of Āṇavam, to the intent that they may see the LORD, they see Him not, but contemplate THEMSELVES! When shall such vain imaginings cease?

Sum. The fault of not steadily beholding Grace alone.

What are the respective actions of the enlightened and the unenlightened?

LXIV.

Both light and darkness make all things seem alike:
to distinguish between unity and multiplicity is the work of the enlightened.

Com. In perfect light and in dense darkness the distinctions of things are equally lost. The distinguishing them and the confounding them are the signs of the intelligent and unintelligent respectively.

Sum. Those under the influence of Grace, and those who are not, are alike in this; nothing else appears to them: all light, or all darkness.

Do all understand the way of clear knowledge and mystic union?

LXV.

Save in the case of the good and loving ones doth it ever happen that one is
found to bear the whole burden you would impose?

Com. None but good friends bear the burden wholly which is imposed upon them in aiding others. Can such friendship be easily attained?

Sum. We are told that the deeds of those loving souls that approach Him are His. Such a loving one is the KNOWER, and His Grace is easy of attainment.

[A quotation is given which seems to give an Antinomian turn to this couplet. Does the mystic renouncer of selfhood cease to be morally responsible?

சிவனும் இவன்செய்தி எல்லாம் என்செய்தி என்றும், செய்ததெனக் கிவனுக்குச் செய்த தென்றும்,
பவம் அகலஉடனாகி நின்று கொள்வன்; பரிவர் பாதகத்தைச் செய்திடினும் பணியாக்கி விடுமே!

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[1] See *Life*, § vi, and சங்கமம் in Lex. and Index.

'Çivan abides with me, destroys "birth," saying, "This man's deeds are wholly Mine; what is done to him is done to Me! *If the faithful commit sin He makes it service.*"']

Is He who imposes the burden diverse from him who bears the burden? Is not all Piramam?

LXVI.

One placed a treasure in your charge; deceitfully some one with guile appropriated it.
Say, were you asleep, or had you gone elsewhere?

Com. Çivan gave thee body, organs, a world to energize in, and faculties for enjoyment—in trust. He comes to claim them. You say, 'Some one came with guile and filched them from me.' Were you asleep or absent when the robbery was effected? You have lost yourself and the KNOWN.

Sum. The denial of the reality of Paçu and Pāçam is treachery to Çatti.

To the wise, who have thus become 'Servants,' do not 'impurities' arise?

LXVII.

As the crystal pillar receives the sun's light, with no shadow at all;
so no darkness remains to lay hold on him.

Com. At noon, when the sun is in the zenith, its perpendicular rays fall on and are absorbed in the crystal column, without shadow or refracted rays of many hues; so under the full influence of Grace the darkness of impurity abides not. [Comp. T. A. P. 50, 55, pp. xlvi, lii.]

Sum. Here we are taught how Grace brings the soul under its absolute influence.

[This beautiful couplet requires much study in connection with the whole system. The soul, the crystal column, has potentialities of splendour; but only 'in the Divine Light does it see light.' It must stand upright under the direct rays of the Divine Sun, with no intervening mist or cloud, and no reflected, coloured, refracted cross-lights from the sense-world. Then only is it filled with pure essential radiance, in which its own crystalline lustre shines in its perfection, yet is undistinguished, being merged in the glory that excelleth, the Infinite All-in-All.]

How may one abide so that 'Impurity' shall not appear, but Grace remain?

LXVIII.

Those under the influence of Grace stand BEHIND the light of reality,
like jewelled hand that bears a gleaming torch.

Com. Those that bear aloft before them a blazing torch can see whatever they desire: torch BEFORE, themselves BEHIND it. Thus till the Known shall appear, men must put the torch of Grace before them, and tread carefully behind it.

Sum. The method of remaining in union with Grace.

It is Grace that knows. I need not know?

LXIX.

If it be not anything one can perceive by the Five Senses, deprived of THIS
what can the Five Senses perceive? what can self perceive?

Com. If it be not an object which can be discerned by the body, as is the case with the Bliss supreme, which is the KNOWN, how can the Senses assist us in gaining it? or how can souls attain it?

Sum. Since it is out of the sphere of sensation, how can it be within the power of the Senses to gain it? [Things spiritual can only be spiritually discerned.]

Is it necessary for Grace to show itself? Can I not myself see it?

LXX.

Those that freely give must not be thought of as those forced by us to give.
Think rather: 'Who are we to obtain this boon?'

Com. One does not think of those who spontaneously and with desire bestow anything upon us as though they had yielded to our violence. And thus it is through Grace only that the KNOWN is revealed to the apprehension of the soul.

Sum. This and the preceding couplet teach that supreme felicity is the gift of Grace; and that souls, whether with organs or without them, cannot of themselves obtain it.

CHAPTER VIII.

THE THIRD STEP—THE STATE OF BLISS: ĀNMA-LĀBHAM. [Comp. NOTE V.]

This signifies the way in which the soul's 'gain' is obtained. 'Soul-purity' has for its fruit 'Soul-gain,' which is union with God. Thus the chapters are connected. [Man dies to live.]

The Disciple asks:

In what way can the soul obtain bliss?

LXXI.

The Guru answers:

Those that put BEFORE them the light that arises in the darkness enjoy bliss;
those that put it BEHIND them endure suffering.

Com. Those that once (*in a lower stage*) put divine and mystic knowledge BEHIND them, and went before it, have suffered affliction. Afterwards, if they place the lamp of mystic wisdom, which has arisen amidst the darkness of natural impurity, BEFORE them, and walk in its light, these shall obtain supreme felicity.

Sum. Here we are taught who they are that shall obtain supreme felicity.

[This is § 7 of Book II in Çi. Pira., verses 30–39.]

For this, is not Grace sufficient? Over and above this, what need of the 'KNOWN'?

LXXII.

Nothing results when souls and Grace are without the KNOWN,
when the soul and the KNOWN combine is bliss.

Com. The KNOWN is supreme, and it is through HIM that the soul derives blessing. (This seems to need no further explanation; but the idea of a mystic marriage is introduced in a fantastic and untranslateable fashion. See p. lxxxi. The soul is feminine, so is Çatti, or Grace. The soul must be introduced by Grace to Çivan, the KNOWN, the mystic Bridegroom.)

Sum. We learn here the limits within which supreme felicity can be attained.

[This is Çi. Pira. II. 24.]

When the soul is united to the KNOWN, does the KNOWN through the soul obtain bliss?

LXXIII.

He gives bliss to those that draw nigh to Him.
His Form is perfect blessedness; nor can this be enhanced.

Com. The Lord imparts supreme felicity to those who draw near to Him; but since His Form is the fulness of infinite felicity, He partakes not of the blessedness He imparts.

Sum. The King IMPARTS, and does not RECEIVE.

Does the soul, then, obtain that bliss as one alien from the Supreme?

LXXIV.

As in the compound *Tāḍalai*, by combination of letters Ḷ + T = Ḍ, and these do not remain but coalesce;
so, know thou, that in the supreme felicity thou shalt be one with the Lord.

Com. When the words *Tāḷ* ('foot') and *Talai* ('head') are written as one compound ('head and foot'), the letters *ḷ* and *t* combine, and are not separated, but coalesce in *ḍ* (G. 37); so the soul shall enjoy blessedness in mystic union with the King.

[Foot is soul, and Head is Çivan.]

Sum. The soul sinks down into the KNOWN in mystic eternal union.

[See Çi. Pira. II. 37.]

Do they not yet obtain absolute unity?

LXXV.

If they become one, both disappear; if they remain two, there is no fruition; therefore there is union and non-union.

Com. If you say that the Lord and the soul are one, there is neither an obtainer nor boon obtained. If, on the other hand, they are two, there is no blissful consummation for the soul; therefore the condition of such souls must be a compound of duality and non-duality: mingled, not merged.

Sum. In release the soul is not merged in the Supreme. (NOTE III.)[1]

What then is the mode of the soul's approach to the Supreme and unity with Him?

LXXVI.

None say we have drawn nigh; and none say we have obtained; in speechless rapture
when bonds are loosed, embodiment returns no more.

Com. Those who obtain the Supreme felicity of release, and those who have attained the state of *Samāthi* which directly leads to it, never for a moment leave their Lord, by self-contemplation. Those who, beyond the power of speech, have laid hold of Him are born no more.

Sum. Here the state of those who have obtained release is explained.

[Comp. Çi. Pira. II. 34, 43; Çi. Ñā. B. Veṇ. 62.]

What is meant by the speechlessness above?

LXXVII.

Till you are in a state like that of one possessed,
remain destitute of all action.

Com. One possessed by a spirit is under that spirit's absolute control, and is incapable of any independent action; so remain thou inactive, till all thine acts are under the control of the King.

Sum. Here we are told what mature *Samāthi* is.

What is the cessation of action on the part of the absorbed mystic like?

LXXVIII.

To those who obtain that resplendent possession that gain alone suffices;
all else is as something in the hands of those that sleep.

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[1] Comp. Kingsley's preface to Theologia Germanica, referred to in NOTE V. See Inge's Bampton Lectures, 1899, pp. 189–191.

Com. When the devotees have gained the glorious and true possession of the Lord, therein is supreme delight; and any works, such as the observances of Yōgam and the like, are as things handled by one in sleep.

Sum. Specific sectarial observances cease, or are performed mechanically.

[Comp. Çi. Pira., p. 385; II. 45, 46.]

Can the rapture of this union be described?

LXXIX.

Absorbed in the delight of the state when the three appear not,
what words can tell the bliss?

Com. When the knower, the mystic knowledge, and the KNOWN appear no more as distinct, being mingled in one happy fruition, that absorption is a rapture inexpressible by words.

Sum. The overwhelming nature of the Supreme felicity. [Gītā X. 9.]

In what way can that possession be obtained?

LXXX.

The bliss that is named as above all bliss
is the bliss which the abiding in divine love bestows.

Com. This supreme felicity is praised as surpassing all delights. The enjoyment of it even now is the result of abiding in the state of reverent loving service.

Sum. LOVE makes the attainment of supreme felicity easy.

CHAPTER X.

THE FOURTH STEP—THE STATE OF THOSE WHO HAVE 'DRAWN NIGH.'

Here the condition of those who have attained to Samāthi (Mystic Slumber) is spoken of. What this slumber is has been shown in the preceding chapter, and how men may gain it: here the condition of the already liberated mystic is explained. These are the devotees whose condition is described in NOTE V.

The Disciple asks:

What is the thought of the KNOWERS[1] who never forsake the KNOWN?

XCI.

The Guru answers:

Sinking in the Supreme Understanding, while delight sinks into their souls,
they slumber in sacred peace. What other words are there?

Com. While they themselves sink down into the full tide of Mystic Wisdom (which is the Supreme); and while infinite rapture flows down into their souls, they abide in a state of blissful slumber.

Sum. It is taught here that the Knower sinks down into and abides in the Known.

Will those who have attained this state desire higher stations of felicity?

XCII.

Assuredly they perform not the 'five great works'; nor the 'causal works';
nor the employments of any abodes of pleasure.

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[1] 'The KNOWLEDGE, the KNOWERS, and the KNOWN:' Ñānam, Ñātru, and Ñeyam.

Com. The works of Çivan (NOTE I), the Supreme, are creation (1), conservation (2), destruction (3), 'veiling' (4), and bestowal of grace (5). They perform not these. The ministerial works of Brahmā, Vishṇu, Ruttiran, Mageçan, Sathāçivan (Çi. Pira. I. 9) they do not; nor do they engage in any of those dreaded acts which lead to future embodiment.

Sum This teaches that they rest from all work.

Do these attain to omniscience and the other attributes?

XCIII.

Though they have attained to the knowledge of everything;
these 'Knowers' here know nothing but the 'Known.'

Com. Though these perfected devotees by mystic union with Çivan gain omniscience and other qualities; yet, while on this earth, they know nothing whatsoever except the Supreme, the one object of mystic knowledge.

Sum. In every place they see Çivan, and contemplate Him alone.

When objects of sense present themselves to the Knowers of this kind, how do they act?

XCIV.

They restrain the organs of sense; and entering, sink into their Source.
They follow not the senses, but act as the tortoise does on land.

Com. When the world of sense obtrudes itself, the devout man fears, goes not out after it, checks the perceptions of his mind, draws near and enters into the KNOWN, and from THAT turns not away. An illustration of this is the tortoise, which, walking on the earth, if any one approach it, fears, draws in its head, and lies motionless.

Sum. This shows the way in which the devout dread the power of sense, and withdraw themselves from its influence.

[Comp. Çi. Pira., p. 382.]

But are there any who have left the 'Known' and departed from him?

XCV.

There is no place or world where the Lord is not.
There is no place to which men can withdraw from Him.

Com. There is no place in which the soul can dwell apart from Çivan. Çivan Himself throughout all rational and irrational beings abides, so that nothing and no one is apart from Him.

Sum. This teaches that the devout have ceased to dwell in the sphere of limited knowledge, and have entered the unlimited.

Have these persons then seen that Existence within (themselves) or without?

XCVI.

Within and without the same Divine Grace stands revealed.
Those who possess this mystic vision despise nothing.

[Commentators differ, and the text is ambiguous. We give the later.]

Com. Both within and without, That which Mystic Wisdom reveals exists unvarying; to those who have obtained it no means of communion with Him, even through the senses, must be despised.

Sum. This shows us that to the mystically enlightened the phenomenal universe is only seen in God.

[Comp. Çi. Pira., p. 369. 'To those who have attained to *Ñānam* (Mystic Wisdom) Çivan is revealed within, and is seen equally in forms, such as the Liṅgam, &c., in which He reveals Himself. The perfected mystic despises not any means of realizing the presence of the Immanent Infinite.' This is Çarithai (traditional observance) in Ñānam.]

But, tell me, do these 'mystic knowers' engage in no employment?

XCVII.

To those who engage in the world's work comes worldly requital.
To the absence of such work the result is the True.

Com. To those who follow as they are led, and under the egotistic influences which say 'I' and 'mine,' perform acts, there accrues the reward of worldly enjoyment. To those who perform penances and give gifts (with no egotistic desires) the result is the imperishable pleasures of the world of deliverance.

Sum. To those who abide in This, the Truth, no work (apart from Him) is possible.

As old deeds[1] are consumed (eaten), does not the effect of new deeds accumulate?

XCVIII.

Old deeds disappear with the body; if in the interval deeds accumulate,
Divine Grace burns them up.

Com. Here the division of deeds into the three classes of *Pirārattam, Çañçitam,* and *Āgamiyam* must be remembered. The two former of these disappear with the death of the body (of the saint). As for those deeds of merit or demerit which have accumulated in this present state, the Divine Grace dissipates them (p. xlix).

Sum. From this it appears that the consummate devotee is freed from the influence of every species of deed.

Is the infinite liberation obtained when the body dies?

XCIX.

To men of matured knowledge the works that yield *the three* return not;
to them this world is absolutely as that world.

Com. The threefold deeds which compel a man to live in the present embodiment, or in the next embodiment, or in any future state, are removed by Grace; and thus he enjoys, even while still in the body, the infinite deliverance.

Sum. This teaches that in the condition of the *Jīvan-muttan* he enjoys on earth the bliss of the infinite liberation.

[Comp. *Kurraḷ,* p. 353; *Nālaḍiyār,* p. 157.]

Have these no desire to save others?

C.

Reflecting upon the sorrows of those under the influence of deceit,
they are agitated by a flood of compassion.

Com. When these devout and blessed persons behold the multitude of souls that, under the influence of the deceits of the sense-world, are suffering affliction, they themselves are agitated by a feeling of irrepressible compassion.

Sum. In the souls that desire the heavenly emancipation there is a loving Grace like that of their King.

NOTE VII.

Çithambaram: its Legends, and the Mystic Dance of Çivan.

The 'Temple Legend.'—Among all the sacred places held in reverence by the Çaivites, there is none that can vie with Çithambaram (Chellumbram). Its legends are published in what is entitled *The Kōyil Purāṇam,* where 'Kōyil' (meaning *temple* in general) is used *par excellence* of Çithambaram.

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[1] See Pope's *Nālaḍiyār,* p. 66, and Çi. Pira., p. 366.

Umāpathi.—This Purāṇam is attributed to 'Umāpathi Çivāçāriyar,' the author of many great treatises (before mentioned in these Notes, II–IV), and whose date is one of the few of which we seem to have some certain knowledge. In his statement and refutation of heresies, the date 1313 is given. He was the last of the Çaiva schoolmen (whose period is the thirteenth century), contemporaries of the great mediaeval Christian schoolmen, and their not unworthy rivals in learning, acuteness, and piety. If then this work is his, the reputation of the shrine must have been great from a very early period. The legends in this Purāṇam relate to a time long antecedent to that of any of the devotees whose stories are given in the Periya Purāṇam; and, in fact, belong to the very oldest period of South-Indian legend. These myths relate especially to the Vyāghrapāda ('Saint *Tiger-foot*'), Patañjali ('*The Serpent Devotee*'), the mystic dance of Çivan, and the story of Hiraṇyavanmā ('*The Golden*'). With these is combined a great quantity of details of miscellaneous mythology. No 'higher criticism,' alas, has been at work here!

I. The history of *Vyāghrapāda*, whose image is often found in close proximity to that of Çivan, is a very peculiar one, and seems to belong to the very earliest period of the establishment of the Brāhmanical system in the South. The name is found in the Rig-Vēda; so that these legends are simple inventions to account for the appellation, and to link on the Çaiva system to the Vēdic times.

There was on the sacred lands in the North, somewhere near the banks of the Ganges, a hermit, a Brāhman of the purest lineage and perfectly conversant with the Vēdic rites, to whom a son was born endued with singular gifts and powers. The boy grew up in the wilderness under the tutelage of his father, and when he had learnt all that the father could teach him, the old hermit said to his son and disciple, 'What else can I do for thee?' The son replied, prostrating himself at his father's feet, 'Teach me what is the highest form of ascetic virtue.' The father replied that the worship of Çivan was the highest. 'And where,' inquired the son, 'can I best worship Him?' The hermit replied, 'The whole universe is the presence of Para-brahmā' (*the Supreme Spirit*), 'yet there are places on earth where He especially manifests Himself, even as the pervading Soul dwells and energizes in a visible and circumscribed body. There are many myriads of such shrines, but of all of them Tillai[1] is the central sanctuary' (*Mūla-sthāna*), 'where Çivan will receive thy homage; for there is established the *lingam* which is light[2].' So the youthful ascetic went on his journey, after taking an affectionate leave of his mother, followed by his father's benediction. After a long journey southward over mountains, rivers, and plains, he arrived at a spot where he found a beautiful lake, covered with lotus flowers (*Çiva-gangā-tīrtham*), and a *lingam* established under the shade of a huge *banyan* tree. Falling on his

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[1] A name of Çithambaram, which at that time was a vast wilderness, covered with (*excoecaria agallocha*) a tree called Tillai (perhaps Sans. Tilaka).

[2] At Çithambaram is one of the principal *lingams*, generally enumerated as twelve. It is called the 'Air-lingam,' and is now invisible! This worship of God (generally some local deity) in connection with a stone or pillar, as marking a sacred spot, is found everywhere in ancient records. See Genesis xxviii, and Dr. Charles' Eschatology. It was not long before the idea was perverted by mysticism.

face, he worshipped; and at once devoted himself to its service, crowning it with flowers, bathing it with water from a sacred pool hard by, and fulfilling all the usual observances. He then went onward a little distance towards the east, and there, under a fragrant tree on the borders of a beautiful tank, established for himself a second *liṅgam* as his own especial shrine, and built a hermitage of leaves and grass hard by. Thenceforward he divided his services between the two sacred spots, which are still revered in the neighbourhood of the great temple. And now, being alone, he found it difficult to accomplish his daily task according to his mind; for he wished to gather not only flowers from the tanks, and from the fields, and from shrubs, but also, and chiefly, those that grew on the lofty trees, which were sweetest of odour and richest of hue; yet, however early he went forth in the morning, before he had gathered the last of his flowers, the first had withered under the fierce sun's rays; nor could he, while laboriously and slowly climbing the lofty trees in the early hours, see rightly to select perfect flowers. His flower-worship was therefore defective and unsatisfactory. In an ecstasy of passionate prayer, he besought the assistance of the god, who appeared in answer to his loving invocation, and promised him whatever boon he sought. The grace he asked was, that his feet and hands might become those of a tiger, armed with strong claws and furnished with eyes, so that he might rapidly climb the highest trees, and see clearly to select the fittest flowers for the divine worship. This boon was granted him, and so he takes his place among the great devotees of Çivan as the 'Tiger-footed' and 'Six-eyed,' and a part of the neighbourhood derives its name from this circumstance, and is called *Tiru-puli-ūr* ('Sacred Tiger-town').

II. Some time afterwards he was joined by another devotee (Patañjali[1], whose form is that of a serpent. The history of this mysterious personage is closely connected with the mystic dance of Çivan. This great leader of Çivan's hosts is a form of the Āthi-çēshan, or thousand-headed serpent, on which Vishṇu slept on the ocean of milk through long periods. The wild story relates that Vishṇu one day arose from his slumber and repaired to Kailāsam, there to worship the supreme Çivan, Who told him that in the neighbouring forest of Tāragam there were multitudes of heretical *Ṛishis* or devotees, dwelling with their wives in huts of leaves. These seem in some way to have been rebels against His authority; in fact, a commentator calls them the followers of the Mīmāṉsai, who, puffed up with pride of learning, regarded themselves as independent of Çivan's authority. (The whole history points to some great conflict between Vēdāntists and Çaivites in early days.) It was the intention of Çivan to visit this wilderness, in order to ascertain the state of the Ṛishis there, and to teach them a lesson. He bade Vishṇu accompany Him in the form of a female, and the two—Çivan as a mendicant, with the usual insignia and the bowl for the collection of alms, attended by Vishṇu *as his wife*—entered the jungle. It is in connection with this story especially that Çivan is called a 'deceiver.' (Comp. Note I.) The history that follows is in many respects far from edifying, though the author defends it, and gives to everything an allegorical meaning. At first

[1] Patañjali was the founder of the Yōga system. This is an attempt to make him out to be a mythic personality.

sight all the Ṛishis' wives were seized with an unspeakable frenzy of passion for the false mendicant; while all the Ṛishis themselves were equally infatuated by the false dame that followed Him,—Vishṇu in disguise. There was soon fierce wrath raging throughout the whole hermitage. The inhabitants of the wilderness speedily perceived that the mendicant and his wife, who possessed such a mysterious and irresistible power of attraction, were other than they seemed. They became ashamed of the ecstasies of evil desire into which they had been thrown, and gathering themselves together, the 10,000 Ṛishis pronounced fierce imprecations upon the disguised gods, which their wives reiterated. But the gods were unharmed. They then dug a sacrificial pit and proceeded to offer sacrifices, whose object was to ensure the destruction of the strangers. Every Vēdic rite was observed, for were they not the most accomplished of ritualists? The result was that a fierce tiger was created in the sacrificial fire which rushed forth upon Çivan; Who, smiling gently, seized it with His sacred hands, and with the nail of His little finger ripped off its skin, and wrapped it round Himself as a soft silken garment. This accounts for Çivan's tiger-skin mantle so often mentioned in the Vāçagam. (Note I.) Undiscouraged by failure, they renewed their offerings, from out of which came a monstrous serpent, which He seized and wreathed round His neck, where it ever hangs; and then began His mystic dance. And now came forth the last monster in the shape of a black dwarf, hideous and malignant, brandishing a club with eyes of fire. His name was Muyalagan ('*the Club-bearer*'). Upon him the God pressed the tip of His sacred foot, and broke the creature's back, so that he writhed on the ground; and thus, with His last foe prostrate, Çivan resumed the dance of which all the gods were witnesses, while His hosts sang wild choruses. The figure of the prostrate foe, writhing under the God's foot, is reproduced in every Çaiva shrine. The Ṛishis, parched with the heat of their own sacrificial fires, faint with the fury of their anger, and overwhelmed with the ineffable, mysterious velocity of the motion and the splendour of the heavens opening around them, fell to the ground as dead, and then rising, worshipped the manifested God, acknowledging themselves His faithful devotees.

The very accomplished editor of this Purāṇam (and commentator upon it), a zealous reviver in modern times of the Çaiva system (Ārru-muganāvalar, of Jaffna), gives his account of the meaning of this strange scene. It seems that the 10,000 Ṛishis dwelling in the wilderness were adherents of the Pūrva Mīmāṇsā school (founded by Jaimini), whom Çivan resolved to bring into His fold, and by the strange polemic detailed in the legend He accomplished His purpose. According to our editor, these Ṛishis held seven erroneous doctrines: (1) they taught that the universe as it is is eternal; (2) that souls have no author or Lord; (3) that Çivan and all the gods are not eternal; (4) that the Vēdam alone is eternal; (5) that the words of the Vēdam are the only divinities; (6) that those words reveal no other divine beings than themselves; (7) that by performance of the sacrifices prescribed in the Vēdam, and by close adherence to the Karma-kāṇḍam (the ceremonial part), all blessings here and hereafter can be obtained. These Ṛishis, who were consummate masters of the Vēdic ritual, considered themselves independent of all deities,

showed neither love nor devotion to Çivan, and taught the same absolute reliance upon rites and ceremonies to their wives also. To convince them (both the Rishis and their spouses) of their moral weakness and of the limited power of their most orthodox sacrifices, Çivan now appeared as the Bhikshā-tana-Mūrtti (*Mendicant Deity*), with Vishṇu as the goddess(!) of Illusion, in order to bring them to His feet. They were thus forced to recognize their dependence upon Çivan, and to acknowledge that by His Grace alone they could obtain remission of sin and merit. They acknowledged that 'the virtue of them who love not Çivan's foot is sin.' The legend teaches that He subdues and wraps round Him as a girdle the tiger-like fury of human passion. The guile and malice of mankind He wears as His necklace, and beneath His feet is for ever crushed the monster of human depravity.

Of course, recognizing the spirit of this teaching, it may be allowed us to doubt whether such explanations would ever have been dreamt of but for Western teaching; and whether myths like these are the appropriate means for imparting this instruction[1].

The fact is that we have here the pre-Āryan divinity, half god, half demon, coming forth from the burning-ground where he holds his midnight orgies, dancing in the midst of his rabble rout. The commentator adds that since Çivan Himself and His disguised companion, though they excited evil desires in the poor Ṛishis and their wives, yet felt none themselves, and since no sin was actually committed, there is no room for condemnation of the story as a specimen of divine action[2].

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[1] I write quite unreservedly, knowing full well the courtesy and candour of my Çaiva friends, who will not question my love for them, and unfeigned respect for their cherished convictions.

[2] The composite character of what may be called the Çaiva religion is very marked; it has borrowed much from diverse sources, and is accordingly full of inconsistencies, sometimes speaking the language of absolute pantheism, and then again seeming to grasp most firmly the idea of a personal divinity, who is at once the Creator, the Preserver, and the Destroyer of all things. The original idea of Çivan is found in the Vēdas, but the name is simply a euphemism meaning 'propitious' or 'gracious.' Another name seldom found is Çarva, 'the Destroyer.' It seems most probable that with the idea of Rudra, the god of the Storm, and Agni, the god of Fire, is mixed up the notion of an aboriginal demon such as are still worshipped in the South of India. In the hymns to Çivan the most incongruous epithets are applied and actions ascribed to Him. At one time we see Çivan in Kailāsa, the Silver Mountain (NOTE X), surrounded by all the gods in awful state, supreme Ruler of all the worlds; at another time He is represented as wandering in the jungle or from village to village, smeared with ashes from the burning-ground, a horrible and disgusting object. So He was reviled by Daksha. He is at once an awful deity, a frolicsome and mischievous man with superhuman powers, and a ferocious demon; and so His *Çatti*, or spouse, who is worshipped under a vast variety of names throughout all India, is sometimes the gracious and beautiful mother, and sometimes the fearful and malignant DŪRGĀ. There is good reason to suppose that the worship of this malignant demoness may have been an original cult of the pre-Āryan races of India. In this way every species of inconsistency is to be found in the hymns which are sung in honour of Çivan and His spouse. Wherever two views have been held with regard to God, the Çaiva system asserts them both without the least attempt to reconcile them or qualify them, indicating thereby the deep feeling, of which many illustrations will be found in the translations of Çaiva poetry, that the thought of God so transcends human intellect that all statements regarding Him contain some truth, while none are adequate, so that all may be alike affirmed or denied. There is no doubt that the Çaivites of the South learnt the necessity of a visible divine Guru, an incarnate Teacher,

The goddess Pārvathi now descended upon the white bull; and Çivan joining her, they departed in triumph to *Kailāsam*.

Vishṇu was thus left alone with Āthi-çēshan. Both of them are overwhelmed with the glory of Çivan's mystic dance; and especially Āthi-çēshan is possessed by the one desire to behold it again. Seeing this pious aspiration, Vishṇu tells him that he will release him from further service, his place as servitor (couch and canopy) being occupied by his son, and exhorts him to resort to the northern hill of Kailāsam, there by a life of asceticism to obtain the favour from Çivan of this beatific vision. So the new serpent-devotee wends his way upward and northward, while his mighty head, with its thousand crests, each bearing a jewel, diffuses a radiance around him that makes the sun look dim, yet he is prepared to lay aside these splendours and seek only to become the least of Çivan's devotees. After awhile Çivan Himself, assuming the form of Brahmā and riding upon a swan, the usual vehicle of that god, drew near to test the sincerity of the neophyte, who had now plunged into all the austerities of the Yōga system. The disguised god represents to Āthi-çēshan that he has already done enough to merit for himself the delights of Paradise and all the divine powers of the most exalted of the heavenly beings, and offers to him any boon that he may desire. But the reply is, 'I desire not the blessedness of any separate heaven, nor the miraculous powers of Siddhi; all that I desire is to see for ever the mystic dance of the God of gods.' (Comp. Song XXXIV. 28.) The pretended Brahmā argues with him, ridicules him, and urges him to relinquish his pursuit, but he finally replies: 'Here I abide, and if now unsuccessful, I die without the beatific sight, I shall pass into other forms, and finally see that which I desire.' Recognizing his immovable fidelity, Çivan assumes His proper form, and, riding with Pārvathi on the milk-white bull, draws nigh and lays His hand in benediction upon His servant's head.

He then proceeds to instruct the new disciple, for such Āthi-çēshan thus becomes. The teachings of the God who here assumes the character of a *guru*

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first of all from Buddhism. The most elaborate arguments are to be found directed to the establishment of the proposition that man can only receive divine teaching from one who is both God and man. This is perhaps the most prominent doctrine of Çaivism: *The true* GURU *is an incarnation of Çivan.* (NOTE IV.) Another tenet, which the Pure Çaivites alone among Indian sects maintain, is the conscious immortality of the souls of the faithful. Ten different theories of the heavenly state are recounted in the Çiva-Piragāçam, of which the last is the authorized teaching of the Çaiva Siddhānta philosophy. The soul in *Mukti*, or the state of release, retains its individual consciousness, remains for evermore a separate existence, sharing the blessedness and wisdom of the Supreme, but unmingled with His essence. In fact, the doctrine held by the Çaivites on this head is hardly to be distinguished from Christian teaching. (NOTE III.)

The prayers and hymns addressed to Çivan contemplate Him in every aspect, and are accordingly often exceedingly inconsistent, mingling, as seem to us, the most puerile conceptions with those that are in the highest degree exalted. Again, the controversies of the Çaivites with Jains and Buddhists in the South have led to a very elaborate system of mystic interpretation. Whatever Çivan does or says has some mystic meaning; such meaning being sometimes exceedingly edifying and elevated, but appearing very often to be forced and unnatural. (See NOTE XII.) One is tempted to say that the myths often obscure and even neutralize the truths which they are supposed to symbolize. The Çaivites are now divided into several sects, which agree in scarcely anything but the assertion of the supremacy of Çivan.

go back to the origin of all things. (NOTE IV.) The universe has sprung into apparent existence from primeval Māyā, as the result of Karma and for the sake of 'souls,' that it may be the scene of embodiments and of action good and evil. As an earthen vessel has the potter as its *first cause*, the clay as its *material cause*, and as its *instrumental cause* the potter's staff and wheel, so the universe has Māyā for its material cause, the Çatti of Çivan for its instrumental cause, and the Lord Çivan Himself as its first cause. We must note here, however, that Māyā, according to the Çaiva system, is really 'matter,' something very different from the 'Illusion' of the Vēdānta system. And now Çivan has two forms or bodies, the one which has parts and is visible, the other which is without parts, invisible and transcendent. (*Sa-kaḷa* and *Nish-kaḷa*.)

Beyond these mystic bodies is His own natural form, which infinitely transcends them. It is His essential form of wisdom, which is mere light and splendour. He is thus the supremely blessed soul of all things, and the five acts of destruction, preservation, creation, embodiment, and gracious release (NOTE I) are His ceaseless mystic dance. Of this dance the sacred Vēdas know the excellence, but are not cognizant of its cause, its time, its place, its full intention. In the forest of Taruvanam [Tāruka], in the midst of the Ṛishis, the gods beheld it; but, because that is not the world's centre, it trembled beneath His foot. In sacred Tillai, which is the exact centre of the universe, shall this dance be finally revealed, and there the God promises to Āthi-çēshan that he shall again behold it.

'Meanwhile,' adds the manifested Çivan, 'that thou mayest make thy way to Çithambaṛam, it is necessary to put off thy form of Āthi-çēshan, for the inhabitants of earth would be affrighted by thy thousand heads, and gleaming eyes, and expanded crest. Thou shalt be born, or seem to be born, of mortal parents, retaining in part thy serpent form. Then, descending into the world of dragons, thou shalt make thy way to where a hill is seen, and a cave, entering by the southern gate of which thou shalt emerge into the groves of Tillai. There is the original *liṅgam*, and near to that is the shrine which shall be the scene of my manifestation. There, too, thou shalt find my servant the "Tiger-foot," who is performing penance. Dwell as his companion in the hermitage, and to you both shall in due time be accorded the vision for which you are longing.'

Accordingly Āthi-çēshan, who has now become a devotee, part man and part serpent, under the name of Patañjali[1], meets with the Tiger-foot, makes for himself a hermitage, and plants a *liṅgam*, where he performs his daily worship. The living creatures in the wilderness at first were sore affrighted: 'We first saw the man with a tiger's feet, and now we see another, half dragon

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[1] This claiming of Patañjali as a devotee of Çivan indicates the reception on the part of the Çaivite doctors of the system of which that great thinker was the founder. The Yōgam of Patañjali, and the entire teaching of the theistic Sāṅkhya are received by Çaivites. Indeed, in reading the GĪTĀ we feel that, if in place of Kṛishṇa we insert the name of Çivan, it will almost pass for a Çaivite manual. The practical Yōgam, 'Karma-Yōga,' is the law of the Siddhāntam. It may be observed in passing that the influence of the GĪTĀ upon South India as a doctrinal manual and as a great and inspiring poem has been, and is, incalculably great.

and half man,' said they, and fled; but by-and-by, accustomed to the sight, they roamed around the hermitages in perfect amity.

The next book of the Purāṇam expatiates at great length upon the first institution, as it would seem, of the great festival still observed when Çivan is supposed to dance in the Golden Hall.

NOTE VIII.

On the Idea of Bhakti=Pietas (பத்தி).

Compare Pope's *Kurraḷ*, Introd., p. vi.

The songs of the Çaiva saints express devotion, humility, and love of unspeakable fervour. We are reminded of the Psalmist's language (Ps. xviii. 1), 'I will love Thee, O Lord, my strength[1].'

This spirit of personal devotion is not found (as Professor H. H. Wilson has taught us) in the Vēdas. In fact, it seems to be something pertaining to the Semitic religions especially, and possibly came into India from the extreme South, where Christian and other foreign teaching existed from the earliest centuries of the Christian era. Chaitanya (A. D. 1434) is generally, but quite erroneously, regarded as the great introducer into South India of this idea of Bhakti; but as he taught in the fifteenth century, and Māṇikka-Vāçagar cannot have lived at a later period than the ninth, it is to the latter that perhaps we are to attribute its general introduction.

Bhakti, or loving piety, is the main idea of the Çaiva system, and the fervent self-negating love and worship of Çivan is represented as including all religion, and transcending every kind of religious observance; and, since all are capable of this, men of all castes can be received as devotees and saints in the Çaiva system. Love is the fulfilment of all laws. Love elevates and perfects all. (See Hymn XXXIV.)

NOTE IX.

Māṇikka-Vāçagar's Disputation with the Buddhists in Çithambaram.

It seems desirable to give a somewhat fuller translation of the sixth canto of the Vātha-ūrār-Purāṇam, entitled 'The Victory over the Buddhists in Disputation.' The story tells how Māṇikka-Vāçagar was summoned from his retreat to confront the Buddhist teachers who had come over to Çithambaram with the king of Ceylon. The day of disputation arrived. The conference was held in the hall where the Buddhists were lodged. We are told that the saint with the 3,000 resident devotees repaired to the temple, performed their devout worship, implored the grace of Çivan, and then gathered in the hall of conference. A veil was put over the saint's face that he might not even behold the ill-omened countenances of the heretics! He was then seated on a royal throne, while around and behind him were the faithful Brāhmans and

[1] There can be no doubt but that the idea of special devotion is expressly taught in the GĪTĀ (whose date must be sought somewhere in the first three centuries of the Christian era), but the devotion of the Çaivite to the Guru—who is a man, a holy, human, divinely-endowed teacher—differs very widely from this, or any previous Hindu conception of loving service; still I imagine that the GĪTĀ was the source of our sage's teaching on this subject.

devotees of every class, who had thronged in from all the country round. Amongst them the Çōṛa king took his seat upon a gorgeous throne, after he had duly paid homage at the sacred feet of the saint. On the other side entered the Ceylon king, who was received by the Çōṛan with the utmost condescension. His tributary presents were accepted with many complimentary speeches, and he was invited to occupy a seat near that of the Çōṛan himself.

The Buddhist guru with his disciples sat opposite, and towering around (presumably invisible as yet) were all the gods and blessed ones from all the worlds. Even the divinities of the Sun and Moon were in presence there. The salutation of the Çōṛa king to the saint at the opening of the conference was ominous: 'It is thine, O saint of sacred Perun-turrai, to establish the truth of the Çaiva wisdom. Afterwards it shall be my care to extirpate these Buddhists!' It is said that these words of the king were heard by the Ceylon champions with dismay and by the orthodox champions with delight. Thus encouraged, the saint opened the conference with no very saintly words: 'O Buddhan, who dost utter words of guile, wherefore art thou come?' The foreign guru replied in no conciliatory strain: 'I am come to tell this town that there is no god but Him whose enduring worship we perform, and to place in sight of all men, in the very Golden Hall itself, the image of our god Buddha. This is all I seek.' The saint, with withering smile, replied: 'O thou who hast performed no austerities in any former birth, can a hare become an elephant? But tell me, who is this good and mighty god of yours? And how shall souls approach his feet?' The topics then were 'God and the way of salvation.' The foreign guru replied in wrath, 'Can one show the sun's rays to the blind? Were I to tell of Buddha's greatness, I should require many thousand tongues. But our god has revealed to us the good law of the *Piḍagam*[1], in which virtue is proclaimed. In love He has been born in many shapes. He has given assurance to millions of souls, and, free from the fourfold evils of murder, theft, falsehood, and intemperance[2], He sits in majesty under an *Araçu*[3] tree. The "trouble of birth" is coming into existence, and the ceasing of the multiform cognizance of many things arising from assembling and combination in the womb of the *Five Kandhas* (Skandha), which are *form* (rūpa), *sentience* (vedanā), *sign* (kurrippu; saññā), *representation* (bhāvanai; saṉskāra), and consciousness or *clear apprehension* (viññānam). And the utter perishing of these is deliverance (*mōksham*).' This exposition of the Buddhist creed in regard to God, the universe, and salvation, requires no doubt much elucidation, and many volumes have been written about it in East and West. A summary of it is given in the Sarva-darçana-sañgraha[4], though I am not sure that much light is thrown

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[1] The Tri-piṭaka (Tipiṭaka, in Tamil Piḍagam), 'three baskets,' are three collections regarded as canonical scriptures by the southern Buddhists. The second of these treats of ethics, and seems to be especially indicated here.

[2] The prohibitions of Buddhism are five. Here adultery is omitted.

[3] This is the *Ficus religiosa*, or poplar-leaved fig-tree. In Sanskrit it is called Bodhi, or 'perfect wisdom,' because under it Buddha was perfected. Other names are Açvattha and Pippala (Peepul).

[4] Trübner's Oriental Series.

upon it in that work. In Dr. Barth's work on 'The Religious Systems of India[1]' fuller information is given, and the authorities there referred to afford the student an opportunity to acquire a knowledge of almost all that has been said and thought on the subject. Here our one object is to show how the native mind in South India apprehended the system. Many of the details of this disputation are doubtless not to be relied on, but they show us what the traditional belief is, and explain why Buddhism lost its hold. For indeed, though Buddhists existed for some centuries afterwards in the South, they never recovered the blow inflicted upon them by the events of which we are trying to gather up the current traditions. To return to our disputants. The saint smiled in derision, and looking into the blameless face of the Çōṛa king, said, 'What can I reply to this Buddhist, who in unconscious frenzy utters such words as these?' He then replied to the foreign heretic: 'Thou hast told us that knowledge appears and in an instant of time disappears; all is in a ceaseless flux. If so, before thou didst finish uttering forth thy words and meanings, since thine understanding must have passed away, what revelation of truth and virtue can there be? (*Since all apprehension is transient and momentary, there can be no real knower, or knowledge, or thing known.*) Thus there can be in thy system neither code of laws nor revelation of truth and virtue. Again, thou tellest us that thy Buddha, thy God, was born in many successive shapes. How then can one who himself is subject to delusion and evil deliver others from these? You say, your Lord was guiltless of murder; but if he assumed all possible forms on this earth, as you say, then as a ravening tiger or as a jackal, when he was hungry was it grass that he ate, and tender shoots of trees? In thy false creed thou tellest us of Five Kandhas; and that when these pass away the soul-body perishes; and that when form, &c., cease, the soul-body is no more. If so, where is thy king, and how could he survive and appear as saviour of many men? (*This idealism destroys lawgiver and deliverer alike.*)

'Again, since the embodied form, together with its cause (the soul and its deeds), perishes, your king, who sits under the *Araçu* tree, is formless, is non-existent. So annihilation is your salvation. The destruction of the Five Kandhas is deliverance!

'Yet again, you speak of twenty-one Buddhas, who existed before' (twenty-four are generally given); 'and you say that each of these in being born occasioned the death of his mother. Are such beings gods, and not rather worthy of hell?' (The reference here is not clear.)

The next objection to the Buddhistic system is that it makes no distinction between organized living creatures, their life or soul being merely the temporary and delusive product of the same organization. 'You also say that the only difference between living creatures (*souls, lives, breaths*) is that they are formed of different mixtures of the same four elements; yet in the night season, when thou wert asleep, if a serpent climbed over thy face, thou wouldst discern a difference, O silly reasoner. Thou hast denied the existence of any knowledge of spirit (soul, life) beyond the form. When the form

[1] Trübner's Oriental Series.

then has perished, how can the life reappear under other forms? What and where is the Ātman, the *self?* What is it that exists (the ὑπόστασις) when the form identical with the soul has perished [1]? You deny also the existence of the Fifth Element, the ether, through which sounds are transmitted; and you say there are no spaces not filled with air, water, fire, and earth. In what medium then do your four elements combine to form living beings? Where then is your Buddha (who, having gained Nirvāṇa, must be freed from all elemental combinations), in his northern dwelling under the shade of the *Araçu* tree? You deny also that trees have souls; and yet they grow [2], and put forth leaves by imbibing water, and become finally dry wood and leaves! In them souls of men can obtain suitable organisms for expiation of their deeds. You say that to kill anything is a great crime, and yet you allow the eating of the flesh of animals which others have slain. Surely if they kill for your sake, you are guilty of the murder which you cause.' (See Manu V. 51.) It seems strange that this accusation should apparently be true. The same thing is referred to in the *Kurraḷ* (256), and it was the source of a good deal of controversy between the Jains and the Buddhists; the Buddhists refusing to kill, but not refusing to eat the flesh of the slain, while the more consistent Jains would neither slay nor eat [3]. 'Again, *while the cause continues to exist, the effect perishes.* This is the doctrine of our Āgamas. But with you it seems that the soul's perishing with the body is its salvation. Your creed is that when the Five Kandhas perish the soul is released. Tell me where and what is the released soul, whose only existence was in the momentary and fluctional existence of the Five Kandhas. Surely form and existence and deliverance perish together!' Here the Buddhist guru, beside himself with rage, interposed: 'Thou sayest that we possess neither god nor salvation. What then is your god, and what is your salvation?' To this Māṇikka-Vāçagar replied, 'Our God, seated in the shade of the beautiful banyan tree, taught the laws of right; and many have beheld His beauty as He performed the mystic dance. His adornment is the sacred ashes. *Umai* is the half of His form. He is full of grace; who can worthily proclaim our God? In Tillai's beauteous Golden Hall, He dwells, wearing as a jewel the crescent moon. Is there any end to the story of His greatness?' Here the Buddhist interposed, as indeed seems quite natural, with the inquiry: 'Whither tends all this verbiage? Answer me plainly these questions: Your God, as He sits beneath the shade of the banyan, has a rosary and repeats His prayers. Is it because He strives to think of some other gracious deity beyond Himself to whom He prays? You tell me He dances in Tillai. Does one dance for the edification of a select company of the wise, or to gratify one's own phantasy? Again, "our God wears ashes on His sacred body," you say, with proud complacency. Is it because even white ashes look pure upon His dark red skin? Then you tell me that half

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[1] See Oldenberg, 'Buddha,' Hoey's translation, p. 29, &c. (Williams and Norgate, 1882), and p. 243. What appears to man to be his body is in truth 'the action of his past state, which then, assuming a form realized through his endeavour, has become endowed with a tangible existence.'

[2] Sir M. Monier-Williams, 'Buddhism,' p. 110. Professor Rhys Davids on Buddhism, and the Bishop of Colombo's work on the same subject are indispensable.

[3] Comp. Jī. Chin. I. iv. 179, p. 59, where this objection is urged from a *Jain* point of view.

His form is woman! Who in the world has ever heard of half a woman? And if Umai thus shares His being, it is indeed to be wondered at that your hermits leave wife and home to dwell quite alone in the wilderness!' But the mocking, cynical laugh of the Buddhist company was too much for the Çaiva champion, who scornfully interposed, 'Thou art unworthy to listen to high mysteries, the knowledge of which constitutes the blessedness of these assembled devotees. None can know these things who have not first performed penitential acts to which thou art a stranger. Yet know thou that our God carries the prayer-rosary in order that all His saints may from His example learn to pray and mortify themselves. The rosary is like the weapon in the Master's hand, with which, Himself unassailable, He is teaching His neophytes to make war. Thou sayest that our God dances as dance the wanton ones of earth, that eyes of flesh may see Him. Nay, but as the fire runs through the fuel uncontaminated, so doth our God pervade all souls and all bodies with His mystic energies: He dances in the universe and in the soul. You ask about the sacred ashes. He wears them to assuage the sorrows of all souls. This act of His is like the nursing mother's taking medicines herself to heal the maladies of her tender infant. And thou askest why Çivan shares Umai's form. The answer is that to give mystic wisdom to His worshippers He assumes this mystic twofold form. Çivan the Supreme, who rides upon the mighty bull, commingles with the souls of men like the fragrance[1] in the flowers; but this thou knowest not. He is the First; He is the Yōgi; He is the Enjoyer; He is the Formless; He is the Splendour; He is the Being of many forms; He is the Sea of delight. Who knows His crown, who knows the sole of His foot, save that He fills the Golden Hall where virtue rules, and sorrow is not?' This closes the controversy, but the sequel as given in the legend is stranger still.

When we sum up this controversy it seems as though strict logic had no place in it, and the result is made to depend upon the double miracle, the infliction of dumbness upon the Buddhist disputants and the restoration of speech to the daughter of the Ceylon king[2]. Each party has expounded his tenets and reviled those of his opponent; but the only thing that looks like real reasoning is Māṇikka-Vāçagar's treatment of the Buddhist idea of the Kandhas. It has been too much the custom in India to hide poverty of thought under a multitude of high-sounding words, and to regard any explanation that is not absolutely absurd as a proof. The *Kandhas*, or aggregates, represent no facts or realities, but imaginary states or conditions of finite existence, and, according to the popular view of the case, the whole theory means this: there is an unreal something, not embodied, not permanent, indeed not really existent, to which clings the responsibility of certain deeds, how done, or by whom,

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[1] *Kandam* in Tamil (Sans. GANDHA) means also fragrance. Sweet odours are reckoned to be five, the pañcha-Kandham. It seems that there is an allusion to this here. The five Kandhas (Pāli for Sans. SKANDHA) would be unintelligible to Tamil people, and the general idea among the vulgar was that the Buddhists taught that the universe was formed from combinations of odours! Compare Sarva-darçana-saṅgraha, ch. ii. p. 22, Kēchana Bauddhā, &c. The Tamil student should read மணிமேகலை (XXX).

[2] She is introduced in Song XII, as the respondent. See note there.

or when, is entirely uncertain; and this shadow of being must have an opportunity of expiating or working out the results of these deeds, and therefore this Ego, without fixed principle, or substratum of existence, or soul, or body, obtains in this world an embodiment. Of this the first element is (1) *form;* the second is (2) *sensation;* the third is (name or) (3) *sign* (or characteristic qualities); the next is the (4) *deeds* which determine the faculties and dispositions of the mind; the last is (5) *individual consciousness.* These elements combine, arrange, and rearrange themselves, suffering infinite modifications, till death dissolves the bond. If Nirvāṇa has not been obtained, and so another metempsychosis is necessary, what survives,—the deeds without the doer,—instantaneously receives another embodiment, and so on until at length the deeds have been atoned for; and, as it necessarily follows, the shadow of being is annihilated; and, as the whole universe is compounded of the same *Kandhas,* it follows that there is in reality no god, no soul, and of course no immortality, nothing in fact but appearance and sensation. As presented in Tamil writings, the whole system seems fragmentary.

Māṇikka-Vāçagar presses this upon his opponent, who has nothing to say in defence or explanation, but reviles the Çaiva mythology, the origin of which he finds in the Vēdas themselves. Here the Buddhist seems to have had surer ground to tread upon, and the only reply that was possible to Māṇikka-Vāçagar was to explain away everything as allegorical and mystical. These explanations are poetical, but very far-fetched, and historically find no sanction in the original myths. They are ingenious, but adapted only to the comprehension of a refined and select body of the initiated: to the world the system is one of puerile idolatries and superstitions. Such at least was the Buddhist's idea. It will be noted that each party claimed for its master the attribute of 'Revealer of Virtue.' Buddha under the *Bōdhi* tree, and Çivan under the *Āla* tree, both taught the ancient law of right, and on this matter no controversy arose. The Tamilians are right in declaring that the morality of Buddhism is essentially that of the Upanishads except in the matter of forbidding sacrifice; and in regard to the last point the fact that the Buddhist sanctioned the eating of the flesh of animals, though he himself would not slay them, overbalanced in the mind of the Çaivites all the ethic excellence of their system (*Kurraḷ,* ch. xxxiii). It will be apparent that the victory of the sage was one of sentiment and of authority, but not in any way of logic or learning [1].

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[1] Comp. Lyric XII in the Tiruvāçagam: 'The Sacred Çāṛal,' and notes.

There are three Tamil works of Jain or Buddhist origin which throw great light upon these poems. These are (1) the Jīvaga Chintāmaṇi; (2) the Çilapp-athigāram; and (3) the Maṇi-Mēgalai. These have only very recently been made thoroughly accessible to Tamil students by the labours of Vē. Çāmi-nāthaiyar, the very learned head pandit of the Kombakōnam Government College. From these works many sentences may be extracted which have been the germ of longer passages in these poems, and in other better known Tamil classics; but it is especially in the epithets applied to the Supreme that a very interesting correspondence can be traced.

The condition of the Tamil lands at the time when our sage flourished can best be realized by a study of the latter two of the works we have mentioned. There seems to have been a most remarkable mixture in the south of Çaivism, Jainism, Buddhism, and the ancient demonolatry. The charity and piety of the Buddhist teachers seems to have been acknowledged

NOTE X.

Çivan Enthroned on the Silver Mountain.

'Çivan sat upon His throne, and on His left side was with Him His gracious energy, the world's mother, the goddess Pārvathi. He is from eternity free from all impurity, the Everlasting, the All-Pervader, possessed of all wisdom, all pre-eminence, and all spontaneous grace. Through His infinite compassion towards souls, for which they can render Him no return, He ever performs, without performance, the acts of creation, protection, destruction, veiling and dispensing grace. He is the first and only God, having one sacred face and three eyes, which are the glowing splendours of the sun, the moon, and the god of fire. His crest of matted hair (சடை, Sans. JAṬĀ) is crowned with the Ganges, the crescent moon, and the *Kondrai* (*cassia*) garland. His sacred ears are adorned with earrings of conch-shell and flower-petals (தோடு). His throat is black with the poison churned out from the milky sea. (See notes to Lyric XII.) His sacred hands grasp, one the antelope, and one the axe; one gives the sign of safety, and the fourth assurance of gifts of grace. His body, ruddy like coral, is besmeared with sacred ashes. His breast is adorned with the white investing thread and necklaces consisting of the bones of innumerable Brahmās and Vishṇus and the skulls of Brahmās of innumerable aeons. He has girt Himself with the tiger's skin (Note VII). His waist is resplendent with dagger and girdle. His feet, like red lotus flowers, tinkle with the heroic anklets and sounding bells. Such is the body that He wears as Çrī-Kaṇṭhar (*He of the auspicious throat*). He sits on the silver hill of *Kailāsam*, whose innumerable white peaks are adorned with divers jewels. There in a shrine of ruddy gold He gleams, while His crowding hosts make music with innumerable instruments. Many on either side wave the white Çāmaram (the white tail of the Yāk, or *Bos grunniens*), and many others wave flower-twined fans. The heavenly musicians and choristers of every degree sing in sweet harmony. The leaders of His hosts,—their frames dissolved in ecstasy like wax in fire,

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on all sides, and in many respects left nothing untaught that the Tamil mind considered necessary. And the doctrine of the metempsychosis taught by all of these was really and essentially one and the same. At the same time the fancy of these Jaiṇ and Buddhistic authors lead them to depict many scenes which are altogether inconsistent with Çaivite opinions. The way in which the heroes and heroines in these romantic epics are permitted to see, as in a mirror, the whole history of their former embodiments, and thus to trace out the causes of their present sufferings and struggles is very beautiful; but of this idea our bard seems to have had no cognizance. It is a very remarkable circumstance that over both Jainism and Buddhism the Çaiva Siddhāntam gained so complete a victory. These three authors have been for ages almost obsolete throughout the Tamil country, and this is not owing simply to their obscurity and artificial character, but to the victory gained over those systems by the energetic propagators of Çaivism. It is much to be wished that these Tamil writings should be carefully compared with the Buddhist Jātakas, and the tales current among the Jains. The machinery of these poems is quite different from anything we find elsewhere in Tamil literature. Fairies, persons possessed of magic powers,—wonderful and mysterious manifestations,—are recorded in every canto, and we are reminded rather of the Arabian Nights than of any of the Pauranic legends. It must, however, be admitted that the morality is generally of a high order, although perhaps differing essentially from that of the Kurraḷ, and still more from that of the Christian system.

their quivering bodies thrilled in every part with joy, while rapture fills them as the torrent from the open sluice, plunging into the very gulf of delight,—were dancing and singing before His face. The ascetics, hands clasped above their heads, were reciting the Upanishads which are the heads of the Vēdas. Brahmā, Vishṇu, and Indra with the other gods stood afar off, kept back by the wand of the sacred Nandi, and, with hands upon their mouths, humbly made known their wants to Him who sat upon the throne.'

I have translated this literally from the introduction to the *Periya Purāṇam* in order to show the mythological conception entertained by the Çaivas of the object of their worship. Nothing can be nobler and more spiritual than the accounts found in many of their writings of Pathi (the Lord); but mingled with everything are the incongruous conceptions, a few of which are here shadowed forth. In such descriptions every legend is introduced, every form in which the God is anywhere worshipped is brought in, and the result often to our minds is inexpressibly grotesque. Yet for every particular an explanation is offered, mystic meanings are given, and the whole is resolved into a series of allegories which are supposed to teach the gracious operations of Çivan, the Lord of all. In reading these legends it is necessary to keep always in memory this twofold character of the religious system of South India. Gross and ridiculous representations (so they strike the foreigner) are found in juxtaposition with refined, pathetic, devout, and even sublime expressions. This is peculiarly the case in the lyrics of the profound enthusiast Māṇikka-Vāçagar. The Çivan here pictured was seemingly always before the sage's eye.

NOTE XI.

The Çaiva Siddhānta System of Philosophy and Religion in South India.

The *Çaiva Siddhānta* system is the most elaborate, influential, and undoubtedly the most intrinsically valuable of all the religions of India. It is peculiarly the South-Indian, and Tamil, religion; and must be studied by every one who hopes to understand and influence the great South-Indian peoples. The *Vaishṇava* sect has also many influential followers in the Tamil lands, but these are chiefly immigrants from the North. Çaivism is the old prehistoric religion of South India, essentially existing from pre-Āryan times, and holds sway over the hearts of the Tamil people. But this great attempt to solve the problems of God, the soul, humanity, nature, evil, suffering, and the unseen world, has never been fully expounded in English. Its text-books (probably its sources) exist in Tamil only, and in high Tamil verse, which is often made of set purpose obscure and difficult. (Classical Tamil is very little studied, yet this key alone can unlock the hearts of probably ten millions of the most intelligent and progressive of the Hindu races.)

In a period quite antecedent to all historic data, the native Dravidian religion was a kind of Çaivism. It had peculiar forms of sacrifice, ecstatic religious dances, rites of demon worship, and other ceremonies which still exist among the villagers of the extreme South[1], and more or less among the

[1] See Pope's *Nālaḍi*, 16.

rural population everywhere. Much of this may be traceable to 'ancestor worship.' (Comp. Dr. Charles, 'A Critical History of a Future Life,' pp. 19–40.) In process of time northern—Āryan, Vēdic, Brahmanical—influences were brought to bear upon these original forms of worship, and those who introduced the Vēdic religion into the South found a place for the superstitions of the aborigines in their own system. The inhabitants of South India adopted to a great extent the social institutions, the myths, and forms of worship of the Āryan settlers. In the Vēdas Çivan is not named, but the god Rudra, the god of storms and tempests, seems to have been the type of a divinity most in unison with the ideas of the inhabitants of the South, who probably came originally from Central Asia, and brought with them their Scythian divinity, who was cruel, and was worshipped with rude and cruel ceremonies. Rudra-Çivan became therefore the type of the divinity, as the destroyer. In process of time Buddhism and the Jain system found their way into the South, propagated by zealous and able men, and thus undoubtedly a softer and more genial character was imparted to the whole of South India. Meanwhile on the eastern coast Christianity was introduced by the Nestorians, and spread abroad very rapidly, becoming widely known and exerting great influence even where it did not make converts. It is undoubtedly the fact that these Christian influences pervaded the whole South. Muhammadanism also in various directions at a later period entered the Tamil land, and exerted great influence over the thinkers in those regions. Thus the elements out of which the present and finished Çaivism of the South has been evolved are numerous and diverse. It must also be noticed that since the twelfth century the *Vaishṇava* system has been a formidable rival of Çaivism, and the rivalry has tended to develope and systematize the dogmatic parts of the system most decidedly. We have now to do with the historic beginnings of South-Indian Çaivism. A sage from the North, whose name was *Kumārila Bhaṭṭa*, in the eighth century came from Behār and taught the existence of a personal deity in opposition to the Buddhists. His disciple was the very celebrated sage *Çaṅkara Āchārya*, who is the father of religious philosophy in the South. Various sects claim him as their founder, but he certainly was a Çaivite, and is regarded as an incarnation of Çivan Himself.

The great revival and spread however of Çaivism is due to certain saints or devotees who were men of great devotion, unwearied activity, and remarkable power. The first of these was Māṇikka-Vāçagar, whose date is uncertain, but may reasonably be assigned to the tenth century A. D., or earlier. Probably about a century later arose Ñāna Sambandhar and the various lesser devotees whose legends are collected, amplified, and idealized in the Periya Purāṇam. Some notice of these is essential to a clear view of our subject. The next stage in the history is the rise of the great philosophical school called the ÇAIVA SIDDHĀNTA system. These sages were fourteen in number, and are called the *Santāna gurus* ('succession of teachers'). The only date which appears to be reliable is that given by one of these, Umāpathi, in a polemical treatise. He wrote in 1313. Thus the early fourteenth century was remarkable for the existence of a most able and zealous band of philosophical Çaivites, whose influence still pervades the land. Their system is called the *Pathi-paçu-pāçam*. Here Pathi is the Lord or Supreme Being, Paçu is the soul, and Pāçam is the

bond; and on the interpretation of these three words everything depends. The Lord of course is Çivan, and the attributes with which He is invested are very remarkable. In the Çaivite catechism the question occurs, 'What is Pathi?' and the answer is, 'He is the eternal, all-pervading, all-wise, eternally blessed, absolutely independent Creator of all, who is from all eternity free from taint of evil.' One of the most valuable of the text-books of this system is the *Tiru-aruḷ-payan*, 'Fruit of Divine Grace.' (NOTES II, IV, VII.)

NOTE XII.

THE THREE ÇAIVA CATEGORIES (PADĀRTHA).

In the first quatrain of his greatest work (the Çiva-Piragāçam), Umāpathi, the ablest of the Çaiva schoolmen, throws down the gauntlet and challenges the teachers of all the Hindu schools, declaring that the real and only intention of all the Vēdas and other sacred writings is summed up in the three mystic words PATHI (the Lord), PAÇU (the flock), and PĀÇAM (the bond). These are the three categories of the *Çaiva Siddhānta* system. Though this system received its final developement some centuries after our sage, implicitly he held its principles, and it is necessary for the illustration of these poems and legends to bring together, connect, and illustrate the main dogmas of that elaborate, thoughtful, and influential religious philosophy which has been evolved in connection with these words.

The three eternal entities of the system are (1) the LORD, who is Çivan Himself; (2) the aggregate of all souls or lives that constitutes Çivan's FLOCK, which, by His grace, He wills to conduct to the blessedness of final disentanglement from all embodiments; and (3) the BOND, or the sum total of all those elements which bind souls and hinder them from finding release in union with the 'Lord.' These three—Pathi, Paçu, Pāçam—are equally eternal, existing unchanged and undiminished through successive aeons. The idea of the 'Lord' is a philosophical refinement of that of the Çivan of the older mythology. Among other titles given to Rudra we find that of *Paçunām-pati* ('Lord of the flocks'), and from that has been evolved the ingenious allegory on which this system is founded. Umāpathi's doctrine in regard to the 'Lord' is set forth in many quatrains of his text-book, the admirable Çiva-Piragāçam (I. 1, pp. 59–63). This is the sum of his theology as to this topic:—

i. Pathi is the Supreme Being;
ii. He is neither permanently manifested, nor unmanifested;
iii. He is without qualities or distinguishing marks[1];
iv. He is free from all impurity;
v. He is absolutely one;
vi. He is eternal;
vii. He is the source of wisdom to innumerable souls;
viii. He is not subject to fluctuations;
ix. He is immaterial (indiscerptible);
x. He is the essence of bliss;

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[1] This is the ἄποιος of Philo. See Inge's Bampton Lectures, 1899.

xi. He is difficult of access to the perverse, but the final goal of those that truly worship Him ;

xii. He is infinitely small and infinitely great ;

xiii. He is the true Çivan, or 'blessedness.'

The second of these statements is thus explained : Whatever has a visible form must be subject to the laws of production, maintenance, and decay ; therefore the Supreme is without visible form. On the other hand, that which has no form by which it can become manifest is a mere fancy, like the 'horn of a hare' or 'flowers of the atmosphere.' But Pathi is real and makes Himself known to souls. This will be further explained in connection with another part of the subject.

Çivan as thus described is said to be *Nish-kaḷa,* i. e. without parts or adjuncts, perfect in Himself, the absolute Lord. But He is capable of manifestation, and in order to energize in souls, and in the various constituents of that eternal aggregate of impurity which constitutes the *bond,* He assumes a Ça-kaḷa nature, i. e. one composed of a species of spiritual body.

We here append Chapters I, II of Tiru-aruḷ-payan, which are full of interest :—

CHAPTER I.

THE NATURE OF THE SUPREME LORD : PATHI.

The Disciple asks :

What is Çivan's (Pathi, the LORD'S) essential nature[1] ?

I.

The Guru answers :

Like the vowel A[2], wisdom's self, the matchless KING,
everywhere[3] abides, and all things fills.

Commentary. The vowel letter A is understood in all letters, and is their life ; so the matchless LORD fills all souls, Himself unchanged, and is their life.

Summary. Here is a statement of (1) the existence of the King ; and of (2) His inseparable union with all souls (all that lives).

If the LORD be thus beyond the reach of mind, speech, and touch, how can souls be freed from *pollution*[4] and obtain *deliverance ?*

II.

That souls[5] may reach His state, His *Energy*[6] gathers them in.
Our LORD is (nevertheless) One and Indivisible.

Com. All souls are destined by Grace to dwell at length within the abode of pure and

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[1] *Tan-iyalbu* [= Sans. TATTVA-SUBHĀVA] தன்னியல்பு.

[2] 'Vowel' and 'life' are in Tamil the same word : உயிர். This imitates Tiruvaḷḷuvar's *Kurraḷ,* I. See Pope's *Kurraḷ,* p. 184.

[3] Alike in *sentient* and *non-sentient* being : சடத்திலுஞ் சித்திலும். See Uṇmai-Viḷakkam, 30.

[4] Sans. MALA-PARIPĀKAM, PAKVAM : மலபரிபாகம்.

[5] மன்னுயிர், lit. 'ABIDING-SOULS.' These change not forms as bodies do,—are *indiscerptible.* See T. A. P., p. lii.

[6] Sans. ÇAKTI : சத்தி. Her gracious operation is explained by Umāpathi in his Chapter IV; see p. xlviii, and NOTE XIII, p. lxxxii.

infinite wisdom; and this is effected by the ENERGY of Çivan, called *Parā-çatti*[1], which abides in Him, inseparable from Himself, and is the instrument of His gracious operation.

Sum. In this couplet it is taught (1) that the LORD exists in oneness with an *Energy* (Çatti); and (2) that this *Energy* bears the form of *Grace*.

Is your LORD then great and glorious?

III.

In greatness, subtile nature, exceeding grace, and precious boon He grants
He is the INCOMPARABLE.

Com. There is nothing to which He can be likened in regard to (1) His infinite greatness, which is beyond human thought, (2) His minutely penetrating, all-pervasive subtilty[2], which unseen carries on the five mysterious operations, His boundless grace, and the wondrous gifts thereby bestowed on devout souls.

Sum. Here the incomparable greatness of the LORD is asserted.

[*Kurraḷ*, 7.]

Why call Him the Incomparable? Is He not one of three?

IV.

He creates, preserves, and to the power of Māyā all consigns:
He is the Refuge that ne'er departs.

Com. The Supreme Lord 'CREATES' (or evolves) the world and its phenomena by the instrumentality of Brahmā, His first creation. He sustains them through Vishṇu, His next creation. In the end He will 'DESTROY' (or involve) the phenomenal universe by causing it to be merged in Māyā (= chaos). He Himself, Refuge of all souls, nevermore departs.

Sum. Here it is shown that it is He who performs the three works of creation, preservation, and 'DESTRUCTION.'

[Çiva-ñāna-bōdham, Aph. I. NOTE XIV.]

Is He Formless, or has He Form, or is He at once the Formless and manifested in Form?

V.

He is Formless and has Form. To those who know Him
He has the Form of Wisdom.

Com. His formless Essence is fourfold: Çivan, Çatti, Nātham, and Vinthu. His manifestations in form are four: Mahēçuran, Uruttiran, Māl, and Ayan. In hearts that know Him the Lord wears the Form of Wisdom.

Sum. The Invisible Essence and Visible Forms of the Supreme Lord are here explained.

[There is a ninth state, or manifestation, of the Lord: as Sadā-Çivan. The two states are the Nish-kaḷa and Ça-kaḷa, p. lxvi. See Çi. Pira. I. 1, p. 63. This Gnostic series symbolizes the evolutional character of the unfolding of the universe in each aeon.]

If He have aught, some one must have endowed Him with it. Is it not so?

VI.

Innumerable souls through His indwelling fulness attain to know;
there is none above our King who to Him can thus impart.

Com. To all souls He gives suitable embodiments, and thus they gain self-conscious knowledge; but there is no Being who in like manner could assign to Him form, or impart to Him knowledge. Our King assumes all forms He pleases.

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[1] Sans. PARĀ-ÇAKTI. Comp. Çi. Pira., p. 93, &c. NOTE XIII.

[2] Hymn III. 1-5. திருஅண்டப்பகுதி, pp. 17-29.

Sum. Here it is taught that Çivan's divine nature is UNDERIVED.

[Comp. Çi. Pira. I. 3, p. 65, &c. This is in opposition to Vaishṇavas and others (Pañjarāttiri, see Sarva-darçana-sañgraha), who hold that the Creator (Brahmā) gave Him His form.]

Can all men attain the knowledge of this Lord?

VII.

As unfailing wisdom He never withdraws Himself from His servants;
though He is the King, WHOM THE HEAVENLY ONES SEE NOT.

Com. In the lotus of devout souls He ever inseparably dwells as unfailing Wisdom; yet is He not to be beheld even by the gods.

Sum. This declares the method in which the Lord dispenses grace.

[Comp. *Kurraḷ*, I. 2, pp. 3, 184:

'His feet, *Who o'er the full-blown flower hath past*, who gain
In bliss long time shall dwell above this earthly plain.'

The Tiruvāçagam is full of this idea. Comp. Lyric II (pp. 8–16); with note on the *Arunā-çalam* myth, to which this is the key (p. 198).]

Is the Lord confined to one spot, or is He all-pervading?

VIII.

Everywhere through all He dwells pervasive, like fire in heated water;
yet with none identified, abides alone.

Com. All worlds, and all souls, infinite in number, He pervades, as fire heats water, entering it and uniting with it. He is not confined by the limits of the natures He pervades, but exists alone, uncontaminated.

Sum. Here it is said that Çivan fills all things, but is affected by none.

Does the Lord always manifest Himself to all in one manner?

IX.

To those who draw not nigh, He gives no boon; to those who draw nigh,
all good: the great Çañkaran knows no dislike.

Com. If men draw not nigh to worship and serve Him, He imparts not to them the sweetness of His grace, nor delivers them from embodiments, deaths, and sorrow. To those who draw nigh to Him He gives all these good things. He is ever the impartial Benefactor of all!

Sum. Çivan is without desires or aversions; dispensing to every one according to his deeds.
[See *Kurraḷ*, 4.]

Can those who worship and serve Him obtain that gift?

X.

Ponder well! doubtless there is a Wisdom, all-pervading,—balm,—
that clinging malady of 'birth' unfailing heals.

Com. Our Lord in the form of Wisdom, uniting inseparably with and joined to souls, is the sure remedy for the eternally clinging disease of human embodiment. This is undoubted. Ponder it well with ceaseless love!

Sum. The necessity and reward of devoutly serving the Lord.
[Comp. Gītā.]

CHAPTER II.

THE NATURE OF THE 'FLOCK,' PAÇU; OR, THE STATE OF SOULS.

This chapter expounds the nature and condition of the aggregate of all souls. The Lord (*Pathi*) is One; the Flock (*Paçu*) is manifold and made up of innumerable souls.

The Disciple asks:

Are there any who may bear this name?

XI.

The Guru answers:

Days past, and days to come, are numberless; so is the company that have renounced, and hereafter will renounce.

Com. The aeons in which evolution and involution have taken place, and shall yet go on, are infinite. The number of souls that have gained the feet of the Supreme, and of those who in the unending future shall obtain Grace, is infinite. So this Flock cannot be counted.

Sum. Here the existence and multiplicity of souls is taught.

The exquisitely figurative word 'flock' suggests the idea of the Great and Good Shepherd, and of the time '*When there shall be one Flock [fold] and one Shepherd.*'

Are all these souls of the same grade?

XII.

There are those with three impurities; those set free from one of these; and those who have but one.

Com. *Darkness, deeds,* and *delusion,*—these three impurities exist in some. There are some who, *delusion* having been removed, are still under the influence of *darkness* and *deeds,*—subject to a twofold impurity. There are others in whom the impurity of *darkness* alone remains. Souls may thus be arranged in three classes [1].

Sum. Souls are distributed into three categories, according to their different conditions from of old.

Are any of these above the others?

XIII.

All the three classes are subject to the original 'impurity': to those who cling to Him the unseen Lord is Help.

Com. The members of all these three classes are alike subject to the original, eternal impurity of Āṇavam. They must all therefore look to the invisible Lord for ultimate deliverance.

Sum. Here it is taught that the original impurity of darkness clings to all, though one class has been set free from *Māyā*, and a second class from *Kanmam* also.

[The second line of this couplet is obscure; my rendering is literal.]

Is there no knowledge in souls not devoted to Him?

XIV.

Things seen daily are mingled confusedly in dreams! What can men do whose might of intellect is such?

Com. Things which men see in their waking hours are ofttimes reproduced with strange perversions in their sleep. The author therefore asks, in contemptuous irony, what reliance can be placed on knowledge subject to such vicissitudes?

Sum. It is shown us in this and in the next couplet that *the soul has neither knowledge (self-consciousness) nor active faculty without a primal Source from which these flow.*

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[1] The three classes are: 1. *Ça-kaḷar* [Sans. SA-KALA = 'with Kalai']. These are under the influence of all the three *Radical impurities:* Āṇavam, Kanmam, and Māyai, which constitute the threefold BOND. (NOTE XV.) 2. *Praḷaiyā-kaḷar* [Sans. PRALAYA-KALA]. These are under the influence of two *Radical impurities:* Āṇavam and Kanmam. 3. *Viññāna-kaḷar,* who are freed from all but Āṇavam. A-kaḷar (opposed to Sa-kaḷar) = 'those without Kalai.'

In slumber, it is true, comes forgetfulness; but in waking hours have souls no innate knowledge?

XV.

Without organs of sense reason comes not into contact with the objective:
how then can soul be said to know?

Com. The ear and other sense-organs are required by the soul as necessary instruments of perception; this being the case, how can the soul itself be said to possess knowledge? Its knowledge comes to it from perception of the world of sense.

Sum. This is to be taken in combination with the former.

But has the soul no knowledge whatever save through the senses?

XVI.

Light and darkness, and the phenomenal universe,
are not perceptible to the eye obscured by cataract.

Com. Light from sun, moon, or fire; darkness which brings confusion; and the varied world of phenomena, appear not to the blinded eye. So, if the soul have no faculty of vision or perception, what can sense-organs do for it?

Sum. The souls of men have merely an imparted faculty of perceiving what is presented as an object of perception.

[An innate faculty, like power of vision, காட்சி (comp. *Kurraḷ*), is necessary to sense-perception. The soul, with material sense-organs, placed over against the object-world, must have a divinely-given faculty of using those organs; alone with senses and objects it could know nothing.]

[சிவஞானபோதம், சூத்திரம் iv.]

Çat, Açat, and Sat-açat: What is there then that can perceive these three?

XVII.

The 'REAL' draws not nigh the 'UNREAL.' The 'unreal' knows nothing.
Soul that takes cognizance of both these, must itself be both.

Com. ÇIVAN, who is abiding knowledge, has no need to contemplate and know the 'Bond,'—inert matter,—the threefold impurities which imprison the soul. The BOND itself, with all the elemental categories, is material and unintelligent. The SOUL (*Paçu*), which puts forth energies and contemplates both *Pathi* and *Pāçam*, must partake of both natures, (that is, *has affinities with both matter and spirit.*)

Sum. Here we are taught that souls are not pure knowledge (like *Pathi*), nor mere matter (like *Pāçam*).

Can you illustrate by a figure this twofold nature of souls?

XVIII.

In this world are there not things which are
dark in the darkness, and light in the light?

Com. There are things, like the eye, crystal and ether, which are dark when no light is shed upon them, but kindle into brightness when irradiated from without. So the soul is intelligent or unintelligent, according as divine irradiation is given or withheld.

Sum. There exists something intermediate between pure intellect and insensible matter, which something has potentialities of knowledge.

[Çivan is thus (உயிர்க்குயிர்) 'life of life,' 'soul of soul.' It is 'the inspiration of the Almighty that gives man understanding.']

Since light too is with the soul from eternity, why should the soul have any connection with darkness? Can light and darkness co-exist?

XIX.

To the eye of an owl light itself is dense darkness,
so are they whose eyes behold not *Vāman*.

Com. When the sun rises the eye of the owl receives not its beams; so the soul we have spoken of sees not the light of Çivan's wisdom, being veiled by *Āṇavam*.

Sum. This illustrates the way in which souls fail to recognize Him who is their Light and Life.

[See Çi. Ñāna-pira. II. 20, p. 313: Vāman, வாமன், see Lex.]

When shall the ignorance of these souls disperse and grace be given?

XX.

From eternity until now souls bear the load. Alas!
when shall they know the grace divine? Ah! abiding woe!

Com. The couplet echoes the commiserating exclamation, 'When dawns the day of grace?'

Sum. A piteous declaration of the sorrow that the Flock of all souls endures.

NOTE XIII.

The Bride, Parā-çatti = Çivan's 'Primal Energy.'

In order that the supreme *Pathi* may energize in soul and in the Pāçam (Malam) from which the universe is evolved, there proceeds forth from him an energy (Çatti, சத்தி, Sans. Çakti) which in its various manifestations will require attentive consideration. The doctrine is thus summed up: The supreme Çatti, or essential energy that subsists in and one with Çivan, sends forth in successive developements (1) the energy of desire, (2) the energy of wisdom, and (3) the energy of action. These powers in operation constitute the sacred body of Çivan. This 'the uncontaminated one approaches, manifesting himself as inscrutable grace, and thus joins himself to the pure Māyā.' He then approaches 'impure Māyā, the causal one, and establishes bodies, organs, worlds, and fruition in all their plenitude, in order that deeds eternal and inexorable may be consumed,'—as it is curiously phrased. Thus souls are embodied, and involved in the bond from which, when deeds are consumed, they will be evolved. This is the mystery of the developed and undeveloped forms of the Supreme. What is specially important here is that the supreme divinity (Pathi) manifests Himself and operates in the universe only through his Çatti, or energy. 'Çivan and Çatti are as the sun and its radiance.' This noun is in Sanskrit feminine, and thus the effective energy of Çivan is represented as a female,—a goddess; and it is very wonderful what an amount of mythology and ritual has been accumulated around this one word[1]. The question is repeated again and again, How is Pathi, Who is pure spirit, to mingle with and energize in souls and amid impurities? and the answer is, that He does so by sending forth an energy that is like a ray of light, a mighty influence that quickens, illuminates, and purifies all things; and this energy, personified as a goddess, has led to all the developements of Çatti worship. This is in fact the way in which the Çaiva philosophy bridges over the gulf between the finite and the infinite. (Comp. Çiva-ñāna-bōdham, p. 54, Madras, 1825.)

There is hardly a glimpse of this idea in the Bhagavad-Gītā, and its

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[1] It is curious to compare the mysticism of Novalis (Les disciples à Sais, in Mäterlinck, p. 47): 'Il est heureux ce fils, ce favori de la nature, a qui elle permet de la contempler en cette dualité, sous la forme d'une force mâle et femelle, et en son unité, sous la forme d'un hymen éternel et sans fin . . . . sa religion sera le véritable et essentiel naturalisme.'

developement in the Siddhānta seems to mark a decided advance in theological science. The very precious germ-thought would seem to be that—so much emphasized in the Christian Revelation—of the Spirit of God moving over, through, and in the entire creation, and especially energizing in human souls. It is curious to recall the Greek Çaktis, the Eumenides, the Muses, and other feminine personifications. In Latin the names of Venus and Diana correspond to the Tamil *Ammai*. And in Dante, Beatrice seems almost to take the place of *Umai*, since from her all light, knowledge, and help proceed. Mary, Beatrice, Lucia, Rachel, and Matilda all resemble the Çaivite Çaktis. Indeed, if the magnificent hymn 'Veni, Creator Spiritus!' were translated literally into Tamil verse, it would seem to express in a much more appropriate, dignified, and forcible manner the whole idea which lies at the root of this part of the Çaiva system,—that all light, knowledge, power, freedom, and sanctification are from the Blessed Spirit sent forth by the Father for the salvation of His children. Of course Christians do not regard the Divine Spirit as really a dove,—and the representation of the divine energy as a woman is surely not regarded as essential to the fullest developement of the great truth it is supposed to symbolize.

We must not omit reference to the personification of WISDOM in the Christian sacred scriptures as well as in the apocryphal books. Many of these passages could be used, almost precisely as they stand, by a Çaivite in expounding his views of Çakti. The Alexandrian school of philosophy and theology has followed out this course of personification to a great extent, and it does not seem to be improbable that those thinkers were influenced partly by South-Indian ideas. Gnosticism in all its developements seems to have come from the East.

NOTE XIV.

'EVOLUTION,' 'PRESERVATION,' AND 'INVOLUTION' IN OPPOSITION TO ATHEISM.

The doctors of the Çaiva Siddhānta are strenuous opponents of the atheistic school, or *Lōkāyatikas*, as is seen in the Sarva-darçana-sañgraha, chapter i, where they are called Chārvākas. These deny the existence of a Creator, and the argument against them for the existence of a supreme Being, who evolves, sustains, and involves the phenomenal universe, is as follows: 'The whole universe, with its entire complement of beings, male, female, and without life, comes into phenomenal existence, subsists awhile, and then subsides; this is our experience. It is therefore necessary to assert the existence of a Lord, or *Pathi*, who creates, maintains, and destroys. The reappearance, after dissolution, of the phenomenal universe in a new aeon is the result of the bond,—*impurity*. For souls must again and again have embodiments; there must be a long chain of metempsychoses in order that these impurities may be matured, work out their legitimate tendencies, and produce their various results in the experience of each being. Only when these are exhausted, may souls be released from their power. Since then these embodied living ones (souls) come upon the stage of being, act awhile, and then pass away, there must be a Lord (*Pathi*), who directs their course; especially as every element of the bond is unintelligent, and cannot seek out for itself the souls to which it

clings; nor can the souls themselves select their own appropriate forms and successive embodiments, and cannot of themselves select the deeds which pertain to them. It is therefore necessary that the Supreme, the Uncontaminated One, should preside over and direct each embodiment. We thus see in this universe a succession of living beings with material environments. Now, what is thus manifestly subject to decay, and is ever being renewed and changed, must have an intelligent Author, Sustainer, and Restorer of its manifold frame. Therefore the Lord exists, and is first, and midst, and last.'

This teaching is a strong and necessary protest against the atheistic Sāṅkhya school of Kapila, who gives to his primordial matter (மூல-பிரகிருதி) the power of self-developement, while the *Siddhānta* most emphatically and with powerful reasonings teaches that the whole universe must be for ever inert, unintelligent, and lifeless without the operation of *Pathi* and his manifested energy.

NOTE XV.

ĀṆAVAM, OR THE 'BOND OF FINITE IGNORANCE' (பாசம், மலம்).

This is in later Çaiva books called ĀṆAVAM (=*minuteness*), an abstract noun from AṆU (அணு, अणु), 'anything minute, subtile.' It is a word in its metaphysical sense coined by the Tamil Çaivites, and corresponds in some ways to 'original sin': Sahaja-Mala.

Presented in this formal way it is the latest developement of Çaivism. (Thirteenth century.)

The following from the Tiru-aruḷ-payan, Chapter III, throws as much light upon this conception as it is perhaps capable of receiving.

THE NATURE OF THE BOND (PĀÇAM); OR, THE IMPURITY OF DARKNESS[1].

The author has spoken of the LORD and of the FLOCK (NOTE XII), and here he speaks of the BOND, which is threefold: darkness, deeds, and delusion. But especially he speaks of ĀṆAVAM, the first of these: *ignorance assuming a concrete form.*

The Disciple asks:

What is the sorrow that clings to the soul?

XXI.

The Guru answers:

That which denies the grievous round of unceasing embodiment
and bliss, and means of help, is ever existent, though ever hidden.

Commentary. There is an eternally clinging impurity of darkness (ĀṆAVA-MALAM) that conceals all that the soul should know in regard to afflictions from birth, the joys of release, and the help the Lord imparts.

Summary. In this and the following couplet (1) the reality of ĀṆAVAM and (2) its bewildering power are shown.

Unto what may this ĀṆAVAM-impurity be likened?

XXII.

Nothing except DARKNESS while showing itself, hides all else,
so as to make them one with itself.

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[1] The Tamil name *Aviççai* (Sans. A + VIDYĀ) is used as a synonym of ĀṆAVAM. It is also called 'darkness,' *iruḷ*, for which *aruḷ* (= grace) is the remedy. Comp. Bhagavad-Gītā.

Com. Darkness, and it alone, has the power to manifest itself, hiding things so that their distinctive differences shall not appear. Āṇavam hides birth and death, the way of release, and the means of deliverance.

Sum. The bewildering effect of Āṇavam.

Is it in all things the analogue of darkness?

XXIII.

Darkness hides objects of vision, but shows itself;
Āṇavam hiding all else, itself also remains concealed.

Com. Darkness in the phenomenal world, though it wraps all things in concealment, is itself clearly perceived. This mental darkness conceals both divine knowledge and its own presence in the soul. [See சிவப்பிரகாசம் (p. 100), I. 8.]

Sum. The spiritual darkness of Āṇavam is more cruel in its effect than ordinary darkness.

Does this power which conceals, and itself lies concealed, affect the Lord?

XXIV.

This darkness exists from eternal ages, permeating the soul,
together with the inner light, and abides till now.

Com. From eternity the darkness of Āṇavam co-exists in the soul, with the inner light of divine mystic wisdom. It spreads not indeed over the divine Essence, but dwells persistent in the soul, and obscures it even until now.

Sum. Āṇavam is from infinite ages, and does not pass out of the soul like 'deeds' and 'delusion.' (Note III, and p. li.)

Is this Āṇavam really unknown to the souls it enshrouds?

XXV.

'My Lady Darkness' has an infinity of lovers, but hides herself
from even her spouse with strictest chaste reserve!

Com. Though this 'darkness' pervades and interpenetrates all souls, yet to the soul in which it dwells the 'energy of ignorance' reveals not herself.

Sum. This teaches the mysterious power of Āṇavam.

[Āṇavam is *one*, though pervading an infinity of souls. (சி. பி., pp. 99, 159.) There is a personification here, as in the next. In Tiruvāçagam IV. 43-45:

'Soon as I thought of that Being, free from hate, unique,
Delusive powers in ever-changing millions swarmed,
And straight began their ever-varying, delusive play.'

In Māṇikka-Vāçagar's days the theory of Āṇavam had not been fully worked out.]

How can one know this Āṇavam?

XXVI.

No need of many words! This ignorance of all that souls
should know is the gift of the 'sons of darkness.'

Com. What good can come from using many words? The condition that is ignorant of the difference between temporal and eternal things must be caused by the powers of black darkness. Āṇavam is the parent of innumerable active energies of unwisdom.

Sum. This root-impurity is the cause of a mighty power of darkness, and so is known by its effects.

If any one deny the existence of ĀṆAVAM [1], what is your reply?

XXVII.

If there be no darkness, why sorrow? If it be nothing but soul's essence it departs not; or, when it departs the soul must perish too.

Com. If you deny the concrete existence of this darkness of ignorance, why was the soul subjected to this sorrow of embodiment, which is the source of the life of sense? If you say that it is merely the natural condition of the soul, then if divine mystic wisdom be given, this ignorance departing, the soul will itself cease to be. (*Cleansing would mean destruction!*)

Sum. A refutation of those who deny the existence of a specific impurity to which the name of ĀṆAVAM is given.

If one say, 'ĀṆAVAM came incidentally in the course of developement,' what reply is there?

XXVIII.

If this impurity had a beginning, how explain its appearance? and may it not silently reappear even in the realm of release?

Com. If ĀṆAVAM has sprung up incidentally, there must be some cause for its appearance, as there is for a stain on a white garment, or for a tarnish on the surface of a mirror; nor in that case can there be any absolute and final deliverance for the soul, for ĀṆAVAM may again spontaneously appear. [The crucial question of *the origin of evil.*]

Sum. A refutation of those who teach that ĀṆAVAM has had a beginning.

If it be from eternity, surely it never will depart?

XXIX.

Though darkness grow and spread, light will disperse it. If not, it never can leave the mind.

Com. Material light ever dissipates the darkness that admits it; if it were not so, perpetual darkness would brood over all things. Even thus, if ĀṆAVAM yield not to the successive operations of grace, ignorance can never be dispersed. If ĀṆAVAM yield not to successive impartations of grace [2], the office of the guru is useless. But this office does rid the soul of it. The soul must have a faculty of receiving effectual grace.

Sum. The means of deliverance from ĀṆAVAM.

How would you answer a person who deemed that primal delusion, and not ĀṆAVAM, concealed things?

XXX.

Like a light that illuminates till the dayspring arise, 'delusion' takes form, and associates itself with deeds.

Com. Till divine mystic wisdom is imparted by Çivan, and so the darkness of ĀṆAVAM is dissipated, 'delusion' (Tirōtham) appears, and, for the sake of deeds which have to be consumed, is the cause of the phenomenal universe. Even so is it *when one lights a lamp, and awaits the dawning of the day!* [NOTE V. (5).]

Sum. Here 'delusion' and deeds in their relation to ĀṆAVAM are explained [3].

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[1] The *Aikkiya-vāthi* school. See Çiva-Piragāçam, II. 22. This school is the second in the 'refutation of heresies' by our author.

[2] Lit. '*Kalai* and the rest.'

[3] The use of the word Aṇu (அணு, Sans. AṆU) by the Çaivites.—The word Āṇavam (from Aṇu) signifies 'the state or character of the Atom.' As far as can be ascertained the word Aṇu, which has the meaning of 'soul,' is not used in any such connection in Sanskrit, or in earlier Tamil. In searching for its history I have found it used in a striking manner in the

Jain system. It may be remarked that probably the best account of the Jains can be gathered from four Tamil books, and these are the 'Jīvaga Chintāmaṇi,' the 'Çilapp-athigāram,' the 'Maṇi-Mēgalai,' and the 'Çiva-ñāna-çiddhiyār.' From these we learn that the Jains (or, at least, the division of them called *Ajīvagar*, or *Çuvēthanar*) held that the whole universe consists of five species of atoms (அணு): Earth, Fire, Water, Air, and Soul. It must be noted that the same word is used for life, breath, soul, and spirit. This word *Uyir* (உயிர்) is also used for Ānma, a corruption of Ātman. These five species of atoms are eternal, uncreated, indestructible, indiscerptible, and incapable of mixing with one another, though combining in every variety of substance in the phenomenal universe. They are invisible save to the eyes of divine beings 'dwelling within the circle bounded by the golden walls,'—the home of spirits made perfect. As these atoms combine without direction or control, they form bodies, into which the soul, itself an atom, passes. Thus every soul having an eternal burthen of deeds which have to be consumed, expiated, and so annihilated, enters the body thus provided for it by a blind, resistless, and utterly inexplicable fate. This part of the doctrine seems somewhat to correspond with that of the Çaiva Siddhānta; but, again, the Jains speak of the colours of atoms, which are pure white, red, golden, green, blue, and ordinary white. These six colours belong to the four elements of earth, water, fire, and air. As the body is compounded of these in various proportions, the indwelling soul has innate qualities or dispositions symbolized by these colours. The pure and absolute white when gained at last, entitles the soul to liberation and conclusive blessedness. Thus the soul is dependent for its condition and character upon a fate which started it with a burthen of 'deeds' good or bad, and varying in every case; and also upon its environment, which is the necessary irresistible influence of its constituent atoms.

There is a further doctrine, as in the other systems, of virtue and vice, and in this it does not differ essentially from the *Siddhāntam*.

THE METRES EMPLOYED IN THE TIRUVĀÇAGAM.

On the subject of Tamil metres the student may consult my Second Catechism of Tamil Grammar (Oxford), or the Third Grammar [G., Madras, 1859] with the references there to the Yāpparuṅgalam.

There are fourteen varieties of metre in this collection of sacred verse, falling under four heads: Veṇbā, Kali-pā, Āçiriyam, and Viruttam.

I. The Veṇbā pieces [G. 185, Pope's *Nālaḍiyār*, Introduction, pp. xxvi–xxxvi] are **19, 47, 48,** including twenty-eight quatrains, all நேர் இசை வெண்பா. [G. 189.]

II. Kali-pā, of which we have seven variations.

These are poems in which the metrical feet have (generally) the connection peculiar to the Veṇbā; though the metre is Kali-pā, which is said to have a quick, 'leaping' rhythm (துள்ளல் ஓசை), and consists of any feet; but chiefly, of வெண்சீர் (– – –, ◡ ◡ –, ◡ ◡ ◡ ◡.–, – ◡ ◡ –) [G. 175], with கூவிளம் and கருவிளம் (– ◡ ◡, ◡ ◡ ◡ ◡).

(i) The first poem is in this Kali-veṇbā metre (pp. 1–7). It has ninety-four lines of four feet, and a final of three feet, like the second line of a Kurraḷ [Pope's *Kurraḷ*, Introduction, p. xxv]; with initial rhyme and assonance. [G. 181–183.]

(ii) Of those really belonging to Kali-pā, **5** (ii), **10–13**, **15**, **31**, and **38–40** (in all thirteen) are called Koççaga-kali-pā, and are in verses of four lines each.

Beside these, **7**, **8**, and **16** are really the same; but consist of stanzas of eight or six lines. See p. 48.

These are called *Taravu* (தரவு), which means 'nape of the neck': they are, in fact, 'recitatives,' and are very sonorous.

> In **5** (ii) we find almost exclusively 'காய் feet.' This might be called Epichoriambic. The connection is sometimes கலித்தளை, where a காய் is followed by a நிரை; or வெண்டளை, where a காய் is followed by a நேர். Comp. **51**, where the metre, however, is Viruttam.

(iii) Kali-tāṛiçai.

Of this, **14** is the only example. It has nineteen stanzas of three lines each. The first line has four feet, and the others three.

This is not quite regular. Tāṛiçai (தாழ் இசை)='cadence'; and indicates a kind of choral ode following the Taravu.

(iv) Under கலிப்பா must come **5** (ix), which is said to be கலி நிலைத் துறை. It has four lines of five feet each, of which the formula is

மா	மா	காய்	மா	காய்
		or வி		
		or மா		

But some lines have an additional foot.

This is a kind of Viruttam. When compared with the following, கட்டளைக் கலித் துறை, its inferiority is striking.

(v) கட்டளைக் கலித் துறை. [G. 192.]

This is a more artificial form of the above, and is very popular.

Its rule (கட்டளை) is fivefold:

(1) Each stanza must have four lines, of five feet each, under one rhyme.

(2) The sequence is Veṇ-ḍaḷai : மா முன் நிரை, விளம் முன் நேர், காய் முன் நேர். [K., Introduction, p. xxvii.]

(3) The first four feet of each line are (இயற்சீர்) — —, ∪ ∪ —, ∪ ∪ ∪ ∪, — ∪ ∪, with an occasional காய்.

(4) The fifth foot must be — ∪ ∪ —, or ∪ ∪ ∪ ∪ —.

(5) The stanza always ends with ஏ.

5 (i), **6**, and **36** are in this metre.

(vi) Here comes in the Ammānai, **8**.

The only irregularity is that the sequence is not always maintained between the last syllable of a line and the first syllable of the next line. Comp. stanza **18**.

(vii) Poem **24** is said to be of 'mixed metre': கலவை. It is mainly of the கலி rhythm, the fourth line in each stanza being very musical.

III. Āçiriyam, or 'aphoristic,' metre, of which we find here three varieties.

(i) Poems **2**, **3**, and **4** are in this measure, which from its use in grammars and didactic works gets its name of 'the master's metre' (ஆசிரிய = आचार्य).

It is the original Tamil representative of the Sanskrit *Çlōka*.

It is also called Agaval (அகவல் = the *call*, or the peculiar *strut* of the pea-fowl). [G. 191, and references.]

Its sequence (தளை) is antispastic, i.e. *Nēr* follows *Nēr*, and *Nirai* follows *Nirai*: thus—

தில்லை	மூதூர்	ஆடிய	திரு அடி
[தேமா	தேமா	கூவிளம்	கருவிளம்
— —	— —	— ∪ ∪	∪ ∪ ∪ ∪]

This jerky rhythm is called the Agaval-ōçai.

(ii) நிலைமண்டில ஆசிரியப் பா (= aphoristic verse of unvarying recurrence).

This is a subdivision of the Āçiriyam. The 146 lines of poem **2**, and the 225 lines of **4**, furnish good normal specimens. Observe—

(1) The lines are all of four feet (அளவடி).

(2) The feet are mostly of two metrical syllables (இயற்சீர்), i.e. — —, ∪ ∪ —, ∪ ∪ ∪ ∪, — ∪ ∪.

(3) The connection (தளை) is not always strictly that of the Āçiriyam.

(4) They are rhymed in couplets.

(iii) இணைக் குறள் ஆசிரியப் பா (= Āçiriyam, where lines of two feet are interspersed).

Poem **3** is in this metre, and differs from **2** and **4** in only two respects: (1) some lines have two feet, and others three feet; (2) rhymes are irregular, or wanting altogether.

IV. VIRUTTAM (=round); thirty-one hymns.

The three metres hitherto considered mainly depend on sequence, connection of feet (தளை), and rhythm in the individual lines; but Viruttam arranges them in rhymed stanzas, mostly quatrains, in which each line must harmonize with the rest, and fall into a kind of tune, often kept up for many stanzas, or a whole piece. This is more like Alcaic and Horatian metres.

Its law is: if a foot in one line end in மா, விளம், காய், or கனி, the corresponding feet in the other lines must end in the same.

(1) The stanzas may be of four feet, and then the metre is called *Kali-viruttam*. See **5** (v), **17**, **34**, **46**, and **51**.

5 (v) reads very harsh.

Its formula is மா, வி, வி, வி. But the final வி = – ᴗ –, or ᴗ ᴗ ᴗ –.

(2) If of five feet, it is treated here as கலிப்பா, iv.

(3) If of six or more feet, it is called *Āçiriya-viruttam*. [G. 193, and references.]

To this must be referred **5** (iv, vi, vii), **9**, **18**, **20**, **21**, **25**, **35**, **41**, **42**, **43**, **45**, **49**, **50**.

(4) Of seven feet are **5** (viii), **22**, **28**, **29**, **30**, **34**, **37**, **44**.

(5) Of eight feet are **5** (iii, x), **23**.

Each variety has its time-measure. [G. 16.]

NOTES ON INDIVIDUAL VIRUTTAM LYRICS.

9 (pp. 128–138).

This is Āçiriya-viruttam of six feet. Formula: வி, வி, காய் (twice).

Great license is used. A woman's song.

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5 (iv), **41**.

These are Āçiriya-viruttam [G. 193] of six feet.

The formula is மா, வி, வி, வி, வி, காய்.

They have thus twenty-six measures [G. 16], or thirteen metrical *Çīr* (சீர்). Caesura and Mōnai before fifth foot.

☞ We might read as *Dactylic pentameter hypercatalectic*, with anacrusis:

– – | ´– ᴗ ᴗ ´– ᴗ ᴗ ´– ᴗ ᴗ | ´– ᴗ ᴗ ´– ᴗ ᴗ | ´–
ᴗ ᴗ | | |

There are frequent resolutions of – into ᴗ ᴗ.

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5 (vi), **21**, **32**, **33**, **45**, **50**.

These are Āçiriya-viruttam of six feet, divided into two equal parts, of which the formula is மா, மா, காய் (twice), having twenty-eight measures.

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5 (vii), 35.

Āçiriya-viruttam. Six feet.

Formula: வி, மா, மா (twice), twenty-four measures.

But observe that the initial வி ends really in a long syllable, and is generally ∪ ∪ ∪ –, ∪ – ∪ –, or – ∪ –. This affects the rhythm.

25.

Āçiriya-viruttam of six feet: five with மா, and the sixth with காய் (occasionally மா). A caesura after the fourth foot.

42.

Āçiriya-viruttam of six feet.

This is unique, and requires much care to read rhythmically.

Formula: { மா, மா / வி } கனி ‖ { மா, வி / மா } வி.

43.

This has six feet, each line divided into two equal parts; but the law of the Viruttam is not strictly observed.

Line 1 gives வி, மா, காய்; வி, வி, காய்; but the chorus in each verse:

அருள்அறிவார் எம்பிரான் ஆவாரே,

gives காய், வி, காய்.

Again and again மா and வி are interchanged, or a காய் is substituted.

The sequence is Veṇ-ḍaḷai [Introduction to *Kurraḷ*, p. xxvii].

22, 28, 29, 37, 44, 49.

Āçiriya-viruttam. Seven feet and twenty-eight measures.

Formula: வி, மா [but வி = – ∪ –];
வி, மா;
வி, வி, மா [or காய்].

Many irregularities.

22 is *anaphorctic* (அந்தாதி). [G. 199.]

44 has often six feet: மா, மா, காய், &c.

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5 (viii).

Āçiriya-viruttam. Seven feet.

Formula: { வி / or மா }, மா, மா, மா, ‖ மா, மா, வி. ‖

Time-measure: fourteen மாத்திரை. [G. 16.]

Observe that the last foot, though a விளம், is really – ∪ –.

☞ To us, it is *Trochaic tetrameter catalectic*, with an optional anacrusis:

∪ | –́ ∪ – ∪ | –́ ∪ – ∪ ‖ –́ ∪ – ∪ | –́ ∪ – ‖

20.

Each stanza has four rhymed lines of eight feet; but these really make eight equal lines, the alternate ones having only 'alliteration' (மோனை).

The formula of these is விி, விி, விி, மா. It is singularly pleasing.

☞ Note that the third and fourth foot generally form an antispast:

ஆகிய பொருளே!

– ᴗ ᴗ ᴗ ᴗ –

23, 5 (iii, x).

Āçiriya-viruttam of eight feet.

In 23 we have மா, விி, விி, மா (twice), in both half-lines generally; but the fourth foot is sometimes a காய், and there are minor irregularities.

In 5 (iii) the measure is காய், காய், மா, மா (twice), giving twenty மாத்திரை. [G. 16.]

In 5 (x) we find மா, விி, மா, விி (twice), or sixteen மாத்திரை.

☞ It may be read as two *Trochaic penthemimers:*

´– ᴗ – ᴗ ´– | ´– ᴗ ´– ᴗ ´–

மாறிலாதமா | கருணை வெள்ளமே!

17.

This has two formulas,—for one and three of each stanza it is மா, விி, விி, விி; but for two and four மா, விி, மா, மா. It is very much like doggerel.

34.

This at first sight seems capable of varied scansion, but (with the usual license) reads—

கனி	கனி	கனி	மா
– – ᴗ ᴗ	ᴗ ᴗ – ᴗ ᴗ	ᴗ ᴗ – ᴗ ᴗ	ᴗ ᴗ –

---

46 is

விி | காய் { மா / காய் / விி } | காய்

It has a pleasant mingling of the செப்பல் and தூங்கல். [K., Introduction, p. xxvii, § vii.]

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51 is made up of காய் feet (– – –, ᴗ ᴗ – –, ᴗ ᴗ ᴗ ᴗ –).

REFERENCES AND BIBLIOGRAPHICAL NOTES.

T. A. P. = *Tiru-aruḷ-payan,* திரு அருட் பயன். The 100 couplets of this great text-book are all given in these NOTES, as follows:—

CHAPTER I, II. 1–20 in NOTE XII.
,, III. 21–30 in NOTE XV.
,, IV. 31–40 in NOTE VI.
,, V. 41–50 in NOTE IV.
,, VI–VIII. 51–80 in NOTE VI.
,, IX. 81–90 in NOTE II.
,, X. 91–100 in NOTE VI.

The Traditional History of Umāpathi Çivāçāriyar (see NOTE VII).—'Umāpathi (=Lord of Umai, Çivan) Çivāçāriyar was of the *Tillai-vāṛnthanar* tribe of Brahmans, and was from his earliest youth carefully instructed in the Vēdas, Āgamams, and other Çaiva scriptures. He lived in the discharge of all the duties of his caste and class, universally respected by his fellow-townsmen. One day he went as a Guru in his palanquin with the ensigns of his dignity to *Tiru-Kalañ-Çēri.*

'Now at that time there lived a Guru at Tiru-Kalañ-Çēri, whose name was Marrai Ñānaçambandha Çivāçāriyar, a disciple of Aruṇanthi of Tiru-peṇṇāgaḍam, a Brahman who was commonly known by the name of Çagalāgama-paṇḍithar (=Learned in all the Āgamas).

'This Marrai Ñānaçambandha Çivāçāriyar, seeing him pass by, said, "There goes a man blind in the daylight." Now, being mature in grace and ripe for emancipation (NOTE III), the instant he heard these words, Umāpathi descended from his palanquin, fell at the sacred teacher's feet, and adored him with "eightfold" and "fivefold" prostrations. At the Guru's meal Umāpathi was present, and when some rice fell to the ground as he was eating, took it up and ate it. He then received from his new Guru the mystic teaching necessary to his final emancipation. When he returned to his people they expelled him for his violation of caste propriety in eating the remnants of his Guru's food, and he was compelled to remove to Koṯṯavan-kuḍi, where eventually he was in death made perfect.'

It is said that he composed a commentary in Sanskrit on the *Boudgara* Āgamam, and in Tamil[1] he wrote (1) Çiva-Piragāçam, (2) Tiru-aruḍpayan, (3) Vinā-veṇbā, (4) Pōṯṯi-paχṟrodai, (5) Koḍi-Kavi, (6) Neñju-viḍu-tūthu, (7) Uṇmai-neṟri-viḷakkam, and (8) Çaṅkaṟṟ-panirāgaraṇam (p. 33). These all explain and defend the tenets of the Çaiva Siddhānta, and I have used them all in these notes. Palm-leaf copies made in Ceylon are in the Bodleian, and they have been printed in Madras by Çanmuga-Çunthara-Muthaliyar and others.

From a date given in Umāpathi's works we learn that he was in the height of his activity in A.D. 1313. We also find that Mādhava Āchārya, the author of the Sarva-darçana-saṅgraha, was elected in A.D. 1331 as head of the Math of Sriṅgēri in Mysore. It seems evident then that Mādhava's account of the Çaiva system was not the result of a study of the finished writings of the Siddhānta School. In fact, very little can be learnt about our especial subject from Mādhava's writings. The more we examine the details of the system the more thoroughly convinced do we become that the Siddhānta is indeed an eclectic system thought out by Tamil sages, from hints contained in Sanskrit works, and owes its completeness to the ingenuity of the Tamil mind. It is the Tamil answer to Buddhist, Jain, and Pantheist. Umāpathi has not so wide a reputation as Saṅkara Āchārya, or Mādhava, because he taught in the vernacular.

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[1] Vaḍa-moṛi = 'northern word' = Sanskrit. Ten-moṛi = 'southern word' = Tamiṛ or Tamil. See Pope's *Kurraḷ,* Introduction.

T. K. P. = திருக்களிற்றுப்படியார்; a treatise in 100 Veṇbā quatrains, by Uyya-vantha-deva-nāyanār. This is very useful. [Madras, 1875.]

Ç. Ñ. B. = *Çiva-ñāna-bōdham*, சிவ ஞான போதம், by Mey-kaṇḍa-dēvar. Note III.

U.V. = *Uṇmai-Viḷakkam*, உண்மை விளக்கம், 'the light of reality' (p. 5). This is one of the fourteen authoritative standards of the Siddhāntam. Its author was Mana-vāçagam-kaḍanthan of Athigai, one of the disciples of Mey-kaṇḍa-dēvar. In fifty-four quatrains the work gives an epitome of the system.

Ç. P. = *Çiva-Piragāçam*, by Umāpathi Çivāçāriyar [1872]. Note III. Often printed.

The following is the author's preface :—

The origin of this treatise, called *Çiva-Piragāçam*, is as follows :—

Çrī-kaṇḍa-Paramēçuran, the absolute Lord, graciously imparted the true doctrine of Pathi, Paçu, and Pāçam, which constitutes the *Ñāna-kāṇḍam* of the *Çaiva Āgamams*, the 'original scripture' proceeding from Himself, to *Nanthi* (*Dēvar*), who graciously imparted to *Çanat-kumāra* and other sages (Ṛishis) the substance of that teaching in twelve standard books called the *Çiva-ñāna-bōdham*. *Çanat-kumāra* transmitted it to the *Çattiya-ñāna-tarisinis;* these to *Parañjōthi Māmuni;* he to *Mey-kaṇḍa-(dēvar)*, whose sacred dwelling was in (*Tiru*) *Veṇṇey-Nallūr*. This last compressed the doctrine of the twelve volumes into twelve *Çūtrams*, making a 'secondary scripture,' to which he gave the name of *Çiva-ñāna-bōdham*, and committed it to *Aruṇanthi* (*Dēvar*). He examined it, and since the work was much compressed and the meaning profound, expanded it and made a 'secondary scripture,' to which he gave the name of *Çiva-ñāna-çiddhi*. *Umāpathi* (*Dēvar*) of *Koṭṭavan-kuḍi*, seeing that these works were intelligible only to those of acute minds, took them both, and adding from his own stores of divine wisdom, composed this 'dependant scripture,' to which he gave the name of *Çiva-Piragāçam*, and which consists of 100 quatrains of the *Viruttam* metre, divided into two parts, consisting of fifty quatrains each, and called respectively 'general doctrine' and 'reality.'

The *Çivāgamam* is the 'original work' (முதனூல்); *Çiva-ñāna-bōdham* and *Çiva-ñāna-çiddhi* are the 'secondary authorities' (வழிநூல்); and this *Çiva-Piragāçam* is a 'supplementary treatise' (சார்புநூல், புடைநூல்). See *Nannūl*, 6–8.

P.P. = *Periya Purāṇam*, 'the great legend.' This is published in verse with commentary [1885]. There is a prose summary by Ārrumuga-Nāvalār [1881].

Çēkkirār and the Periya Purāṇam, or 'Great Legendary History.'—About the end of the eleventh century, it would seem, arose a Tamil poet whose influence throughout South India has been very great, and is probably increasing. He came from the village of Kundrattūr ('*hill-town*'), and was called Aruḷ-moḻi-dēvar, '*He of the Gracious Word.*' His brother was called Pāl-arrā-vāyar, '*He from whose mouth milk ever flows.*' These may have been epithets afterwards given, but the name of Çēkkirār, which was originally that of the tribe (a subdivision of the Vellālar, or Yeomen), was given to the poet as being pre-eminently the glory of his race. The Çōṛa king of that day was called Anapāyar ('*the Imperishable,*' an epithet of Çivan), whose date is between A. D. 1063 and 1112, and is said to have been greatly addicted to the study of Jain literature, and especially of their great epic, the Jīvaga Chintāmaṇi, an account of which is given elsewhere. There were many good reasons against this heretical study, but the chief one urged was that its teachings were opposed to the Çaiva faith. The Çēkkirār, who for his learning and piety had been made prime minister of the kingdom, a position greatly affected in old times by Çaiva devotees, reproved his master for these heretical studies. The king answered, 'But where are the lives of your Çaiva Saints? Give them to me, that I may obtain pleasure and edification from their perusal.' To this the minister replied, that Sundara Mūrtti had summed up, in eleven poems, the history of the

Çaiva devotees, and that Nambi-aṇḍār-Nambi had amplified this work in verse [1]. These works were brought to the king, who read them with delight, but found them all too brief. He therefore requested his minister, the Çēkkirār, to compose a poem that should be a great epic like the Jīvaga Chintāmaṇi, and should make these histories popular through all the Tamil-speaking lands. Çēkkirār undertook the task, and at once proceeded to Çithambaram, the Çivan metropolis, where, after bathing in the sacred tank, and performing all holy rites, he presented himself before the God, Who there ever performs the mystic dance that symbolizes His five divine operations. There worshipping he made his prayer for inspiration to perform the assigned task. In response a voice was heard from the shrine which uttered the line—

'He who is hard to be understood and expressed in words.'

This both the poet and the three thousand devotees of the temple heard, and understood that the God sanctioned the undertaking and commanded that the poem should commence with this line.

The bard now set himself to collect from every quarter, arrange, and versify the legends, while the impatient king continually sent messengers to inquire as to the progress of the work and to urge it on. At length the poem was completed, and the king himself, learning that the great poem, whose initial line the God Himself had vouchsafed to dictate, was completed, came to the sacred place, and bowed in reverence before his poet-laureate and minister. And now epistles were dispatched to all parts of the Tamil country, to the devotees of the God of every order, who came thronging in until the city was crowded with sages and ascetics. In the Golden Hall—the *Ponnambalam*—a seat was placed for the bard, and with royal pomp the finished poem was placed upon a pedestal, while flowers were scattered around and incense offered. So the first reading began on the sixth of the month *Çittirai* (April), and continued day by day till the same time of the following year, while in the interval, all the auditors from every region were daily feasted by the bounty of the king. After the reading was completed, the book was wrapped up in a silken covering fringed with gold, then deposited in a golden casket, and with the bard placed in the *howdah* of a royal elephant, where the king stationed himself with a fan to cool the distinguished compiler; and thus in royal pomp they returned to the royal abode. The king then assigned to the poet the *Toṇḍai* land [2] as a kingdom, which, with his brother, he governed for some time, and then returning to the presence of the God, in due time obtained his final release.

The collection of legends which this poet has thus versified consists of seventy-two cantos, in which the lives of sixty-three devotees of Çivan are given, with every species of embellishment. It would seem that the Çaiva gurus had come to the conclusion that they could not retain their hold upon the people without something that should be equivalent to the *Jātakas* current among both Buddhists and Jains, and probably beginning then to be used by the Vaishṇavites also. It is curious that the same species of legendary history was commencing at that very time to play a very great part in the religion of the Western peoples. About this period, the Nestorian Christians on the Western Coast of South India were in full force, and though their teaching would seem to have been very corrupt, and a great deal of Hinduism, Buddhism, and Muhammadanism was mingled with their Christianity, they still possessed and valued and vaunted their own legends together with and above the sacred authentic Christian history.

Our poet and the devotees at Çithambaram, who seem to have formed an Editorial Committee, had abundant sources of inspiration. Every village throughout the Tamil lands was made to give up its traditions, and additional matter was sought for in all directions. The result is a very remarkable and composite Hagiography.

Muir = Muir's Sanskrit Texts. [Second Edition. Trübner, 1868.]

S. D. S. = *Sarva-darçana-saṅgraha*, by Mādhava Āchārya. [Calcutta, 1858.]
Translation of above by Cowell and Gough. [Trübner, 1882.]

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[1] This is a famous work composed by the Saint. See his life.

[2] The Toṇḍai-maṇḍalam was a subordinate kingdom, subject to the Çōṛas.

TRANSLITERATION OF TAMIL WORDS, AND THEIR PRONUNCIATION.

In attempting to write Tamil words in Roman characters many difficulties arise. The following hints are intended

(1) to enable the student to write Tamil in English letters on a uniform and scientific system;

(2) to show how to reproduce these words in Tamil characters; and

(3) to guide the student into something like an Oriental enunciation of words.

I. The Tamil vowels are twelve in number, to be pronounced as in Italian.

அ = *a* as in *A*merica;
ஆ = *ā* as in f*ā*ther;
இ = *i* as in p*i*n;
ஈ (ஈ) = *ī* as in p*ī*que;
உ = *u* as in b*u*ll;
ஊ = *ū* as in r*ū*le;
எ = *e* as in *e*nd;
ஏ = *ē* as in th*ē*y;
ஒ = *o* as in *o*pinion;
ஓ = *ō* as in *ō*pium;
ஐ = *ai* as in *ai*sle or m*ai*d (two sounds);
ஔ = *au*, or *ow* in f*ow*l.

II. Tamil consonants are eighteen in number.

1. க் = *k*, *g* (*kh*, *gh*, *h*). [Guttural.] The following rules must be observed:—
   (*a*) க initial, mute or doubled, = *k*.
   (*b*) க single, not initial, = *g*.
   (*c*) In Sanskrit words க often stands for *kh*, *gh* or *h*: these letters having no separate sign in Tamil.

2. ச் = *ç* (*s*, *ś*), *ch*. [Palatal-dental.]
   (*a*) This is a very soft palatal, not a sibilant. Tamil people—the pure, old, unsophisticated, unorganized Dravidians—could pronounce neither a sibilant nor an aspirate. They simply omitted these, or for *s* used *t* (த), or substituted the soft palatal ச, which is *c* with a soft *s* sound in it: the French *ç*.
   (*b*) When doubled, or following ற் and ட், it = *ch*.
   (*c*) After ஞ் it = *j*.

3. ட் $=$ *ḍ*. [Cerebral.]

(*a*) This is a *d* stopped as far back on the palate as possible. The dot under marks its very hard sound.

(*b*) When doubled (ட்ட்) it $=$ *ṭṭ*, a doublet pronounced in the same way.

4. த் $=$ *t*, *th* (*d*, *dh*). [Dental.]

(*a*) This is a soft dental *t* when initial.

(*b*) When doubled, or in the body of a word, it $=$ *th* as in *th*is—FLAT; never sharp as in *th*in !

5. ப் $=$ *p*, *b* (*ph*, *bh*, *f*). [Labial.]

(*a*) ப initial, mute or doubled is hard, $=$ *p*.

(*b*) ப single, not initial, $=$ *b*.

(*c*) In Sanskrit and foreign words ப may stand for *ph*, *bh*, *v*, *f*.

6. ங், ஞ், ண், ன், ந் $=$ *ṅ*, *ñ*, *ṇ*, *n*. [Nasal.] As these belong to the above five classes respectively they may be distinguished thus :—

ங் or *n* guttural $=$ *ṅ*,
ஞ் or *n* palatal $=$ *ñ*,
ண் or *n* cerebral $=$ *ṇ*,
ன் and ந் are really the same in use as the English *n*.

7. ம் $=$ *m*, ய் $=$ *y*, வ் $=$ *v*, — as in English.

8. ர், ற், ழ் $=$ *r*, *rr* (*ṛ*), *ṛ*. These are three *r* sounds,—dental, palatal, and cerebral respectively.

9. ல் and ள் $=$ *l*, *ḷ*. See 3. (*a*).

10. ற்ற் is used for *tt*, when the *t* sound is strong. It may be distinguished, when necessary, by a line under (*t̲t̲*).

It would be of great advantage if all *Tamil* scholars could agree to use, consistently and always, one uniform distinctive system of transliteration for Tamil words.

In printing the Tamil text I have ventured to use occasionally an apostrophe to indicate the disappearance of a letter according to Tamil rules. [G. 20.] Thus,

சிந்தையுண்ணின்ற. Here ள் in உள், and ந் in நின்ற, have disappeared, ண் taking their place, and ' gives warning to the reader of an elision.

எனக்க் இல்லை or எனக்க்' இல்லை. — Here உ is cut off.

This is an experiment.

ADDITIONS AND CORRECTIONS.

Page 52, line 3, *for* நர்ழ் *read* நாழ்
P. 54, l. 12, *for* னேகஅன் *read* அனேகன் — in some copies.
P. 61, l. 2, *for* உற்ற *read* உற்று — in some copies.
P. 63, l. 5, *for* வானி *read* வான்னி — in some copies.
P. 66, l. 12, *for* ரு *read* ருட்
P. 243, l. 23, *for* man *read* men

LEXICON.

P. 3, col. 2, after l. 11, *insert* (in some copies) அநுகூலம் [S. ANUKŪLAM], in harmony with, 4. 67.
P. 13, col. 1, l. 30, *alter thus:* இனை.

I. see அனை, எனை.
II. *v. tr.* [§ 62], afflict.
III. *v. intr.* [§ 57], grieve, yearn, 29. 38 [or நினை].

P. 32, col. 1, l. 33, *for* கேடிறு *read* கெடிறு

PART II.

THE FIFTY-ONE POEMS

OF THE

TIRUVĀÇAGAM

OF

MĀṆIKKA-VĀÇAGAR.

INTRODUCTIONS, TAMIL TEXT, AND ENGLISH TRANSLATION.

மாணிக்கவாசகர் அருளிச்செய்த

திருவாசகம்.

க. ஆவது

சிவ புராணம்.

[சிவனதநாதி முறைமையானபழமை.]

§ தோத்திரங்கள்.

நமச்சிவாய வாஅழ்க! நாதன்றாள் வாழ்க!
இமைப்பொழுதும் என்னெஞ்சி னீங்காதான் றாள்வாழ்க!
கோகழி ஆண்ட குருமணிதன் றாள்வாழ்க!
ஆகமம் ஆகிநின்ற’ அண்ணிப்பான் றாள் வாழ்க!
ஏகன் அநேகன் இறைவன் அடிவாழ்க! ௫

TIRUVĀÇAGAM

OR

THE SACRED UTTERANCE.

HYMN I.

ÇIVAN'S WAYS OF OLD; OR, ÇIVAN'S COURSE FROM EVERLASTING.

This has always been considered the first of Māṇikka-Vāçagar's poems, and it has all the characteristics of a preface, as enumerated in the *Nannūl;* but its very technical completeness makes its genuineness doubtful; and it rather appears to have been added by the Tillai assembly when the lyrics of the Saint were first collected. In the *Vāthavūrar Purāṇam* (V. 11) it is said that after the divine Master had returned to Kailāçam, the Sage with the 999 devotees remained under the *Kurunthu* tree at Perun-turrai, where the God had first appeared to him; erected a shrine there, and spent his time in adoration and praise, until his fellow-worshippers passed through the fire to Çivan, leaving him alone. To this, the first period of his religious history, the following three poems belong; and also, according to tradition, lyrics 19, 20, 23–29, 32–34, 36, 38, 39, 41–48, and perhaps a few others.

Here all the Tamil lines are of four feet, except the last, which has three only. The connection is Veṇ-ḍaḷai (Pope's *Kurral*, Introd., p. xxvii; *Nālaḍi*, p. xxvi, &c.). The metre is Veṇ-kali-pā.

§ Salutations.

Hail, the five letters! Hail, foot of the Lord!
Hail, foot of Him Who not for an instant quits my heart!
Hail, foot of the Guru-pearl that rules in Gōgaṛi!
Hail, foot of Him Who becomes, abides, draws near as the Āgamam!
Hail, foot of Him, the One, the Not-One, and the King! 5

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1. Na-ma-çi-vā-ya. This is the mystic formula of five letters (or five syllables, as we should say) = 'Salutation to Çivan.' V. 245–248. NOTE II. 3. திருவாவடுதுறை: Tiru-vāvaḍu-turrai. 4. These are said to be twenty-eight in number, and to contain the elements of Çaivism.

வேகங் கெடுத்தாண்ட வேந்தன் அடி வெல்க !
பிறப்பறுக்கும் பிஞ்ஞகன்றன் பெய்கழல்கள் வெல்க !
புறத்தார்க்குச் சேயோன்றன் பூங்கழல்கள் வெல்க !
கரங்குவிவா ருண்மகிழுங் கோன்கழல்கள் வெல்க !
சிரங்குவிவார் ஓங்குவிக்குஞ் சீரோன் கழல் வெல்க ! ௧௦
ஈச னடிபோற்றி ! எந்தை அடிபோற்றி !
தேச னடிபோற்றி ! சிவன்சே வடிபோற்றி !
நேயத்தே நின்ற நிமலன் அடிபோற்றி !
மாயப் பிறப்பறுக்கு' மன்னன் அடிபோற்றி !
சீரார் பெருந்துறைநந் தேவன் அடிபோற்றி ! ௧௫
ஆராத இன்பம் அருளு' மலைபோற்றி !

§ முகவுரை.

சிவனவ னென்சிந்தையு ணின்ற வதனால்
அவனரு ளாலே அவன்றாள் வணங்கிச்,
சிந்தை மகிழச் சிவபுராணந் தன்னை
முந்தை வினைமுழுதும் ஓய உரைப்பனியான். ௨௦

Victory to the foot of the King, who soothed my soul's unrest, and made me His !
Victory to the jewelled feet of Piññagan, who severs continuity of birth !
Victory to the flower-foot of Him Who is far from those without !
Victory to the anklets of the King, rejoicing 'mid those that fold adoring hands !
Victory to the anklets of the glorious One, who uplifts those that bow the head !
Praise to the foot of Īçan ! Praise to my Father's foot ! 11
Praise to the foot of the Teacher ! Praise to Çivan's roseate foot !
Praise to the foot of the Stainless, who in love stood near !
Praise to the foot of the King, who cuts off delusive birth !
Praise to the foot of glorious Perun-turrai's God ! 15
Praise to the Mount, in grace affording pleasures that cloy not !

§ **Introduction.**

Because He, Çivan, within my thought abides,
By His grace alone, bowing before His feet,
With joyous thought, Çivan's 'Ways of Old' I'll tell,
That thus my former 'deeds' may wholly pass. 20

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7. Properly Sanskrit *Pinnadha* = 'he with braided locks.' 8. i.e. men of other sects. 20. For 'deeds' see Pope's *Kurraḷ*, p. xxxviii and notes; with especially *Nālaḍi*, ch. xi.

கண்ணுதலான் றன்கருணைக் கண்காட்ட வந்தெய்தி
எண்ணுதற் கெட்டாஎழி லார்கழ லிறைஞ்சி,
விண்ணிறைந்து மண்ணிறைந்து மிக்காய், விளங்கொளியாய்,
எண்ணிறந் தெல்லையிலா தானே ! நின் பெருஞ்சீர்
பொல்லா வினையேன் புகழுமா றொன்றறியேன் ! உ௫

§ பிறப்புகள்.

புல்லாகிப் பூடாய்ப் புழுவாய் மரமாகிப்
பல்விருக மாகிப் பறவையாய்ப் பாம்பாகிக்
கல்லாய் மனிதராய்ப் பேயாய்க் கணங்களாய்
வல்லசுர ராகி முனிவராய்த் தேவராய்ச்
செல்லாஅ நின்றஇத் தாவர சங்கமத்துள் ௩0
எல்லாப் பிறப்பும் பிறந்திளைத்தேன், எம்பெருமான் !

§ ஞானகுரு.

மெய்யே, உன் பொன்னடிகள் கண்டின்று வீடுற்றேன் ;
உய்யஎன் னுள்ளத்துள் ஓங்கார மாய்நின்ற

I came, attained the grace the 'Brow-eyed' showed,
Adored the beauteous foot by thought unreached.
O Thou, Who fill'st the heaven, Who fill'st the earth, art manifested light,
Transcending thought, Thou boundless One ! Thy glory great
I, man of evil 'deeds,' know not the way to praise ! 25

§ **His various embodiments.**

Grass was I, shrub was I, worm, tree,
Full many a kind of beast, bird, snake,
Stone, man, and demon. 'Midst Thy hosts I served.
The form of mighty Asuras, ascetics, gods I bore.
Within these immobile and mobile forms of life, 30
In every species born, weary I've grown, great Lord !

§ **He found the Master.**

Truly, seeing Thy golden feet this day, I've gained release.
O Truth ! as the Ōṅgāram dwelling in my soul,

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26. Comp. VIII. 79. 33. Many mysteries are hidden in this Sanskrit word. Lex. See Çi. Pr. II. 41, 42.

மெய்யா! விமலா! விடைப்பாகா! வேதங்கள்
ஐயா! எனவோங்கி ஆழ்ந்தகன்ற நுண்ணியனே ! ௩௫
வெய்யாய், தணியாய், இயமான னாம்விமலா !
பொய்யாயின எல்லாம் போய்அகல வந்தருளி,
மெய்ஞ்ஞானம் ஆகி மிளிர்கின்ற மெய்ச்சுடரே !
எஞ்ஞானம் இல்லாதேன் இன்பப் பெருமானே !
அஞ்ஞானந் தன்னை அகல்விக்கு' நல்லறிவே ! ௪௰

§ ஐந்தொழில்.

ஆக்க மளவிறுதி இல்லாய், அனைத்துலகும்
ஆக்குவாய், காப்பாய், அழிப்பாய், அருடருவாய்,
போக்குவாய், என்னைப் புகுவிப்பாய் நின்றொழும்பில்.
ஆற்றத்தி னேரியாய், சேயாய், நணியானே !
மாற்ற மனங்கழிய நின்ற மறையோனே ! ௪௫
கறந்தபால் கன்னலொடு நெய்கலந்தாற் போலச்
சிறந்தடியார் சிந்தனையுட் டேன்ஊறி நின்று
பிறந்த பிறப்பறுக்கும் எங்கள் பெருமான் !

That I may 'scape. O spotless One! O Master of the bull!
Lord of the Vēdas! Rising, sinking, spreading, subtile One! 35
Thou art the heat! and Thou the cold! the Master Thou, O spotless One!
Thou cam'st in grace, that all things false might flee,
True Wisdom, gleaming bright in splendour true,
To me, void of all wisdom, blissful Lord!
O Wisdom fair, causing unwisdom's self to flee far off! 40

§ **Çivan's five operations.**

Thou know'st no increase, measure, end! All worlds
Thou dost create, protect, destroy, enrich with grace,
Release. Thou causest me to enter 'mid Thy servant band.
More subtile Thou than fragrance. Thou'rt afar, art near.
Thou art the Mystic word transcending word and thought. 45
As when are mingled milk, sweet juice of cane and butter,
Thou dost distil, like honey, in the thought of glorious devotees,
And cuttest off the continuity of births—our mighty One!

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42. *Çivan's five works.* The best exposition of these is found in the Çiva-piragāçam, I. 6. See NOTE I. 'Çivan's operations.'

§ அருள்.

நிறங்களோ ரைந்துடையாய், விண்ணோர்க ளேத்த
மறைந்திருந்தாய், எம்பெருமான்! வல்வினையேன் றன்னை ௫௦
மறைந்திட மூடிய மாய இருளை
அறம்பாவ மென்னு மருங்கயிற்றாற் கட்டிப்,
புறந்தோல் போர்த்தெங்கும் புழுவழுக்கு மூடி,
மலஞ்சோரு மொன்பது வாயிற் குடிலை
மலங்கப்,—புலனைந்தும் வஞ்சனையைச் செய்ய,— ௫௫
விலங்கு மனத்தால், விமலா! உனக்கு
கலந்த அன்பாகிக் கசிந்துள் ளுருகும்
நலந்தா னிலாத சிறியேற்கு நல்கி,
நிலந்தன் மேல் வந்தருளி, நீள்கழல்கள் காட்டி,
நாயிற் கடையாய்க் கிடந்த வடியேற்குத் ௬௦
தாயிற் சிறந்த தயாவான தத்துவனே!

§ துதி.

மாசற்ற சோதி மலர்ந்த மலர்ச்சுடரே!

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§ Human embodiment and enlightenment by grace.

Thou hast the colours five! While heavenly ones extolled
Thou didst lie hid, our mighty Lord! In the strong grasp of deeds, 50
I lay, hidden amid illusion's shrouding gloom.
Thou binding with rare cords of virtue and of sin,
Didst clothe with outer skin, enveloping with worms and filth,—
Within my nine-gated dwelling foul bewilderèd,
By the five senses sore deceived,— 55
To me, mean as I was, with no good thing, Thou didst grant grace,
That I, with mind erewhile embruted,—pure one!—should
Become commingling love, in soul-subduing rapture melt!
Thou cam'st in grace on this same earth, didst show Thy mighty feet
To me who lay mere slave,—meaner than any dog,— 60
Essential grace more precious than a mother's love!

§ Epithets of praise.

Spotless splendour! Brightness of full-blown flower!

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49. In Uṇmai-Viḷakkam, 5:

'EARTH in colour is *golden;*
WATER is *white;* FIRE, the all-pervasive, is *red;*
The mighty WIND is *black;*
The ETHER is *smoke-coloured.*'

So the five colours are mystically the five elements,—all HIS. 50. 'Deeds,' good and evil, alike cause embodiment. 53 &c. *Nālaḍi*, ch. v. [B. GĪTĀ V. 14]. 61. Comp. VIII. 41.

தேசனே! தேனார் அமுதே! சிவபுரனே!
பாசமாம் பற்றறுத்துப் பாரிக்கு மாரியனே!
நேச அருள்புரிந்து நெஞ்சில் வஞ்சங்கெடப் ௬௫
பேராது நின்ற பெருங்கருணைப் பேராறே!
ஆரா அமுதே! அளவிலாப் பெம்மானே!
ஓராதா ருள்ளத் தொளிக்கு மொளியானே!
நீராய் உருக்கி என் னாருயிராய் நின்றானே!
இன்பமுந் துன்பமு மில்லானே, உள்ளானே! ௭௦
அன்பருக் கன்பனே! யாவையுமாய் அல்லையுமாஞ்
சோதியனே! துன்னிருளே! தோன்றாப் பெருமையனே!
ஆதியனே! அந்த நடுவாகி அல்லானே!
ஈர்த்தென்னை யாட்கொண்ட வெந்தை பெருமானே!
கூர்த்தமெய்ஞ் ஞானத்தாற் கொண்டுணர்வார் தங்கருத்தின் ௭௫
நோக்கரிய நோக்கே! நுணுக்கரிய நுண்ணுணர்வே!
போக்கும் வரவும் புணர்வுமிலாப் புண்ணியனே!
காக்குமெங் காவலனே! காண்பரிய பேரொளியே!
ஆற்றின்ப வெள்ளமே! அத்தா! மிக்காய் நின்ற
தோற்றச் சுடரொளியாய்ச், சொல்லாத நுண்ணுணர்வாய், ௮௦

O Teacher! Honied ambrosia! Lord of Çiva-town!
O venerated One, Guardian, Looser of Pāçam's tie,
Working in grace of love, that in my mind delusion may die out! 65
Great river of exceeding tenderness, with ceaseless flow!
Ambrosia that satiates not! Infinite, almighty Lord!
Light unseen that lurks within the souls that sought Thee not!
Thou Who abidest in my soul, till melting waters flow!
Thou Who art without pleasure or pain, Who yet hast both! 70
Loving to loving ones! Effulgent One, Who all things art,
And their negation too! Great Master, whom no darkness gathers round!
First One, Thou'rt End and Midst, and art devoid of these!
Father, Lord, Who drew'st, and mad'st me Thine!
Eye of the minds that see by keenest glance of wisdom true, 75
Hard to be eyed! Subtle understanding, none can scrutinize!
Holy! Who comest not, nor goest, nor mingling liv'st!
Guardian who guardest us! Great Light whom none can see!
Flood of delight! Father! Light of all passing splendours
That appear! Unutterably subtle Intellect! 80

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77. Comp. XX. 17, 18.

மாற்றமாம் வையகத்தின் வெவ்வேறே வந்தறிவாந்
தேற்றனே! தேற்றத் தெளிவே! என் சிந்தனையுள்
ஊற்றான உண்ணா ரமுதே! உடையானே!

§ விண்ணப்பம்.

வேற்று விகார விடக்குடம்பி னுட்கிடப்ப
ஆற்றேன்; எம்மையா, அரனே! ஓவென்றென்று அ௫
போற்றிப் புகழ்ந்திருந்து பொய்கெட்டு மெய்யானார்
மீட்டிங்கு வந்து வினைப்பிறவி சாராமே,
கள்ளப் புலக்குரம்பைக் கட்டழிக்க வல்லானே!
நள்ளிருளி னட்டம் பயின்றாடு நாதனே!
தில்லையுட் கூத்தனே! தென்பாண்டி நாட்டானே! கூ0
அல்லற் பிறவி அறுப்பானே! ஓவென்று,
சொல்லற் கரியானைச் சொல்லித் திருவடிக்கீழ்ச்
சொல்லிய பாட்டின் பொருளுணர்ந்து சொல்லுவார்,
செல்வர் சிவபுரத்தி னுள்ளார் சிவனடிக்கீழ்ப்
பல்லோரும் ஏத்தப் பணிந்து. கூரு

Of all that in this world diverse pronounced as truth
Is known, Thou art the knowledge sure! Full certitude!
Precious ambrosia, fountain welling up within! My Owner Thou!

§ **Passionate invocation.**

I can't endure, our Guru, in this changing straitened frame to 'bide.
Aran! All Thy saints made true invoke Thee, 85
Worshipping abide, and praising Thee, from falsehood freed,
Hither return no more! That deeds and birth cling not,
To sever bonds of this deceitful sensuous frame the might is Thine!
Lord who dost dance, trampling dense darkness down!
Dancer in Tillai! Dweller in the Southern Pāṇḍi land! 90
Thou Who dost cut off evil birth!—Adoring ever, Thee they name,
Whom words declare not; then, 'NEATH THY SACRED FEET
THEY LEARN THE MEANING OF THEIR SONG. The blessed ones
In Çivan's town who dwell,—full many a one,—beneath
The feet of Çivan, lowly bending utter praise. 95

இரண்டாவது

கீர்த்தித் திரு அகவல்.

[சிவனது திருவருட்புகழ்ச்சி முறைமை.]

தில்லை மூதூர் ஆடிய திருவடி
பல்லுயிர் எல்லாம் பயின்றனனாகி,
எண்ணில்பல்குண மெழில்பெறவிளங்கி,
மண்ணும்விண்ணும் வானோருலகுந்
துன்னியகல்வி தோற்றியுமழித்தும், ரு
என்னுடை இருளை யேறத்துரந்தும்,
அடியாருள்ளத் தன்புமீதூரக்,
குடியாக்கொண்ட கொள்கையுஞ்சிறப்பும்,
மன்னுமாமலை மகேந்திரமதனிற்
சொன்னவாகமந் தோற்றுவித்தருளியுங், கo
கல்லா டத்துக் கலந்தினி தருளி
நல்லா ளோடு நயப்புற எய்தியும்

ÇIVAN'S FAME.

HYMN II.

THE SACRED SONG OF ÇIVAN'S RENOWNED ACTS.

Composed in Tillai (*Tiru Vāthavūrar Purāṇam*, V. 62).

The sacred foot that danced in Tillai's city old
Is His, Who in all varied lives has energized ;
Revealed in beauty of innumerous, varied qualities ;
In earth, in sky, and in celestial worlds.
All ordered lore hath He revealed, and He made void. 5
My darkness hath He driven for aye far off.
Within His servants' inmost soul that love o'erflows
He dwells,—His glory and His choice.
On great Mahēndra's biding hill
In grace He caused the uttered Āgamas appear. 10
He came with the good goddess,
Pleasant and gracious, mingling with men at Kallāḍam.

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1. See XL.

9. Lines 18, 19.

பஞ்சப் பள்ளியிற் பான்மொழி தன்னொடும்
எஞ்சா தீண்டு மின்னருள் விளைத்துங்,
கிராத வேட மொடு கிஞ்சுக வாயவள் கரு
விராவு கொங்கை நற்றடம் படிந்துங்,
கேவேட ராகிக் கெளிறது படுத்தும்,
மாவேட் டாகிய வாகமம் வாங்கியும்,
மற்றவை தம்மை மகேந்திரத் திருந்
துற்ற வைம்முகங்களாற் பணித்தருளியும், உ0
நந்தம் பாடியி லான்மறை யோனாய்
அந்தமி லாரிய னாய மர்ந்தருளியும்,
வேறுவே ற்'உருவும் வேறுவே ற்'இயற்கையும்;
நூறுநூ றாயிரம் இயல்பின தாகி,
ஏறுடை ஈசன் இப் புவனியை உய்யக் உரு
கூறுடை மங்கையுந் தானும் வந்தருளிக்,
குதிரையைக் கொண்டு குடநா டதன்மிசைச்
சதுர்படச் சாத்தாய் தானெழுந் தருளியும்,
வேலம் புத்தூர் விட்டே றருளிக்,

With her whose words are milk in the 'fivefold couch,'
He caused sweet grace, that unfailing accumulates, to grow.
In guise of a woodman, of her whose lips are crimson, 15
He sank in the lovely expanse of the swelling breast.
Becoming a fisherman He caught the shark.
And he received the Āgamas, a rich spoil.
Moreover, on Mahēndra seated, the self-same Āgamas
From His five mouths He graciously spake forth. 20
In our abode a Brāhman He became,
And as a deathless Guru dwelt in grace.
Assuming diverse forms, and diverse habitudes,
As hundreds of hundreds of thousands of natures,
Īçan, Lord of the bull, that the world might be saved,— 25
He and the Lady, His partner,—came in grace.
Bringing horses, in the Western land,
Right royally He rode in state.
In fair Puttūr, town of the dart, upon the bull He rode,

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13. A shrine of that name: *Pañja-paḷḷi.* 15. Çivan's appearance as a *Vēḍan* (Sans. *Kirāta*), or 'woodman,' is told in the Āraṇya Parvam (IV) of the Mahābhārata, and in § 2 'Arjuna's penance.' See Villiputtiran's Tamil version, III. § 1, ver. 81 &c. 17. 'Sacred sports,' 57. 18. 'Sacred sports,' 16. 21. Tillai, or *Nantham Pāḍi.*

கோலம் பொலிவு காட்டிய கொள்கையுந் ; ௩௦
தர்ப்பணம் அதனிற் சாந்தம் புத்தூர்,
விற்பொரு வேடற்க்' ஈந்த விளைவும்,
மொக்கணி யருளிய முழுத்தழன் மேனி,
சொக்க தாகக் காட்டிய தொன்மையும் ;
அரியொடு பிரமற்க்' அளவறி ஒண்ணான் ௩௫
நரியைக் குதிரை ஆக்கிய நன்மையும் ;
ஆண்டுகொண்டருள அழகுறு திருவடி
பாண்டியன் றனக் குப்பரி மா விற்ற்'
ஈண்டு கனகம் இசையப்பெறு அத'
ஆண்டான் எங்கோன் அருள்வழி இருப்பத் ௪௦
தூண்டு சோதி தோற்றிய தொன்மையும்,
அந்தணன் ஆகி ஆண்டுகொண் டருளி,
இந்திர ஞாலங் காட்டிய இயல்பும் ;
மதுரைப் பெருநன் மாநகர் இருந்து
குதிரைச் சேவகன் ஆகிய கொள்கையும் ; ௪௫
ஆங்கது தன்னில் அடியவட் காகப்
பாங்காய் மண்சுமந் தருளிய பரிசும் ;

Made manifest His state and glorious pomp. 30
In a mirror, at Puttūr of the santhal-wood,
Gave increase to the woodman armed with bow.
His form all flame, that held the 'gram-bag,'
In magic beauty exquisite, of old he showed.
He whose extent to Hari and to Brahmā was not known, 35
In goodness jackals into horses made,
To make him His, He of the sacred foot,
The chargers to the Pāṇḍiyan sold,
Nor deigned to take the heaped-up gold.
Our King made me His slave, and in the path of grace to keep, 40
Made manifest the ancient brightening ray.
Becoming a Brāhman, graciously making me His own,
He showed the magic illusion.
Coming to Madura, the city great and fair,
He became a horse's groom. 45
And therein too, for the female devotee
He condescended to carry earth.

35. See *Arunāçalam*. 42. In Perun-turrai. 43. The *jackals*.

உத்தர கோச மங்கையுள் இருந்து,
வித்தக வேடங் காட்டிய வியல்பும் ;
பூவணம் அதனிற் பொலிந்திருந் தருளித் ௫௦
தூவண மேனி காட்டிய தொன்மையும் ;
வாத வூரினில் வந்தினி தருளிப்
பாதச் சிலம்பொலி காட்டிய பண்புந் ;
திருவார் பெருந்துறைச் செல்வன் ஆகிக்
கருவார் சோதியிற் கரந்த கள்ளமும் ; ௫௫
பூவலம் அதனிற் பொலிந்தினி தருளிப்,
பாவ நாசம் ஆக்கிய பரிசுந் ;
தண்ணீர்ப் பந்தர் சயம்பெற வைத்து,
நன்னீர்ச் சேவகன் ஆகிய நன்மையும் ;
விருந்தினன் ஆகி வெண்காட் டதனிற் ௬௦
குருந்தின் கீழ் அன் றிருந்த கொள்கையும் ;
பட்ட மங்கையிற் பாங்காய் இருந்தங்க'
அட்ட மா சித்தி அருளிய அதுவும் ;
வேடுவன் ஆகி வேண்டுருக் கொண்டு,
காட தன்னிற் கரந்த கள்ளமும் ; ௬௫

In Uttara-Kōça-Maṅgai abiding
He showed His special form.
In Pūvaṇam he vouchsafed to appear in beauty, 50
And showed His ancient spotless form.
In Vāthavūr he came sweetly gracious
And caused the sound of His tinkling anklets to be heard.
In Perun-turrai's blissful home, a Blessed One He dwelt,
And guileful, in undimmed lustre hid Himself. 55
In Pūvalam, beauteous, sweet and gracious,
He sin destroyed.
A water-booth he placed, to gain the victory,
And graciously became an attendant who serves water.
He came a guest to Veṇkāḍu. 60
Beneath the Kurunthu tree He sat that day.
In royal Maṅgai, in fair beauty throned,
The eight great mystic powers in grace He gave.
Becoming a hunter, and assuming the form He desired,
In the forest with guile He lay hid. 65

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48. Song VI.

மெய்க்காட் டிட்டு வேண்டுருக் கொண்டு,
தக்கான் ஒருவன் ஆகிய தன்மையும் ;
ஓரி யூரின் உகந்தினி தருளிப்
பாரிரும் பாலகன் ஆகிய பரிசும் ;
பாண்டூர் தன்னில் ஈண்ட இருந்துந் எ0
தேவூர்த் தென்பாற் றிகழ்தரு தீவிற்
கோவார் கோலங் கொண்ட கொள்கையுந் ;
தேன் அமர் சோலைத் திரு ஆரூரின்
ஞானந் தன்னை நல்கிய நன்மையும் ;
இடைமரு ததனில் ஈண்ட இருந்து, எரு
படிமப் பாதம் வைத்த அப்பரிசும் ;
ஏகம் பத்தின் இயல்பாய் இருந்து,
பாகம் பெண்ணோ டாயின பரிசுந் ;
திருவாஞ் சியத்திற் சீர்பெற இருந்தும்
மருவார் குழலியொடு மகிழ்ந்த வண்ணமுஞ் ; அ0
சேவகன் ஆகித் திண்சிலை ஏந்திப்
பாவகம் பலபல காட்டிய பரிசுங் ;
கடம்பூர் தன்னில் இடம்பெற இருந்தும்,

Exhibiting a body, assumed at pleasure,
He bore the fitting form.
In Jackal-town well pleased in grace
He became an earthly babe.
In Pāṇḍūr He came to dwell. 70
In the resplendent island, in the south of Dēvūr,
He assumed kingly state.
In sacred Ārūr, famed for its honey-dripping groves,
He bestowed the gift of wisdom.
In Iḍai-maruthu, by hosts attended, 75
He planted His pure foot.
Assuming the nature of Ēkambam,
He became partner with his never-sundered queen.
In glory He dwelt in sacred Vāñjiyam,
And delighted in the society of her of perfumed locks. 80
He became an attendant bearing a mighty bow,
And assumed many various appearances.
He dwelt in a spacious home in Kaḍambūr ;

ஈங்கோய் மலையில் எழிலது காட்டியும்,
ஐயா றதனிற் சைவன் ஆகியும், ௮௫
துருத்தி தன்னில் அருத்தியோ டிருந்தும்,
திருப்பனை யூரில் விருப்பன் ஆகியும்,
கழுமலம் அதனிற் காட்சி கொடுத்தும்,
கழுக்குன் றதனில் வழுக்கா திருந்தும்,
புறம்பயம் அதனில் அறம்பல அருளியும், ௯௦
குற்றா லத்துக் குறியாய் இருந்தும்,
அந்தமில் பெருமை அழலுருக் கரந்து,
சுந்தர வேடத் தொருமுதல் உருவுகொண்ட்
இந்திர ஞாலம் போலவந் தருளி,
எவ்வெவர் தன்மையுந் தன்வயிற் படுத்துத், ௯௫
தானே ஆகிய தயாபரன் எம்மிறை
சந்திர தீபத்துச் சாத்திரன் ஆகி,
அந்தரத் திழிந்துவந் தழகமர் பாலையுட்,
சுந்தரத் தன்மையொடு துதைந்திருந் தருளியும்,
மந்திர மாமலை மகேந்திர வெற்பன், ௧௦௦
அந்தமில் பெருமை அருளுடை அண்ணல்,

And showed Himself in beauty in the hill Īṅgōy.
He became a Çaivan in Aiyārru. 85
He abode with desire in Turutti.
In the 'town of the sacred palm' He dwelt desired.
In Kaṟumalam He manifested His presence.
In the 'Vulture's Hill' He dwelt without a flaw.
In Purrambayam He taught virtues manifold. 90
In Kuṯṯālam He was for a sign.
Concealing His endless greatness in form of fire,
In beauteous disguise the only primal One assumed a form,
In magic splendour came in grace,
Took each one's nature into Himself,— 95
Being the infinite Lord of grace, our king,—
Became a Sage as moonlight bright.
Thro' upper air descending to the beauteous LAND
He came in fairest form and filled with grace,—
Lord of the HILL Mahēnthiram, mountain of mystic lore, 100
The King of grace, immeasurably great!

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89. Song XXX.

எந்தமை ஆண்ட பரிசது பகரின்,
ஆற்ற லதுவுடை அழகமர் திருவுரு
நீற்றுக் கோடி நிமிர்ந்து காட்டியும்,
ஊனந் தன்னை ஒருங்குடன் அறுக்கும் ௧௦௫
ஆனந் தம்மே ஆரு அருளியும்,
மாதிற் கூறுடை மாப்பெருங் கருணையன்,
நாதப் பெரும்பறை நவின்று கறங்கவும்,
அழுக் கடையாமல் ஆண்டுகொண் டருள்பவன்,
கழுக்கடை தன்னைக் கைக்கொண் டருளியும், ௧௧௦
மூலம் ஆகிய மும்மலம் அறுக்குந்
தூய மேனிச் சுடர்விடு சோதி,
காதலன் ஆகிக், கழுநீர் மாலை
ஏலுடைத் தாக எழில்பெற அணிந்தும்,
அரியொடு பிரமற்க்' அளவறி யாதவன், ௧௧௫
பரிமா வின்மிசைப் பயின்ற வண்ணமும்;
மீண்டு வாரா வழி அருள் புரிபவன்,
பாண்டி நாடே பழம்பதி யாகவும்,

If one could tell the way He made me His:
He showed His sacred form of power and grace;
He exhibited His BANNER of sacred ashes;
The RIVER of rapture that straightway 105
All human vileness sweeps away, in grace He gave:
The Partner of the DAME, in mercy great!
While the great NĀTHA-DRUM spake loud
He made me His, so that impurity touches not.
He bears the mystic SPEAR, 110
The splendour He whose flame pure light emits,
Who cuts away the primal threefold bond;
A loving one, the lotus GARLAND blue
In fragrant loveliness He wore;
Hari and Brahmā knew not Him to mete; 115
On prancing charger forth He rode.
He shows in grace the way knows no return;
The old dominion of the Pāṇḍi LAND is His;

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104 &c. Compare Song XIX for the ten royal insignia and attributes. 113. *Umai*, His spouse.
115. Song VII. 69–72.

பத்தி செய் அடியரைப் பரம்பரத் துய்ப்பவன்,
உத்தர கோச மங்கை ஊராகவும், ௧௨௦
ஆதி மூர்த்திகட் கருள்புரிந் தருளிய
தேவ தேவன் றிருப்பெயர் ஆகவும்,
இருள்கடிந் தருளிய இன்பவூர்தி,
அருளிய பெருமை யருண்மலை யாகவும்,
மெய்ப்பெருந் தன்மையும் எவ்வெவர் திறமும் ௧௨௫
அப்பரி சதனால் ஆண்டுகொண் டருளி,
நாயி னேனை நலமலி தில்லையுட்
கோலம் ஆர்தரு பொதுவினில் வருகென,
ஏல, என்னை ஈங்கொழித் தருளி,
அன்றுடன் சென்ற அருள்பெறும் அடியவர் ௧௩௦
ஒன்ற வொன்ற உடன்கலந் தருளியும்,
எய்தவந் திலாதார் எரியிற் பாயவும்,
மாலது வாகி மயக்கம் எய்தியும்,
பூதலம் அதனிற் புரண்டுவீழ்ந் தலறியுங்
கால்விசைத் தோடிக் கடல்புக மண்டி, ௧௩௫
'நாத, நாத,' என்றழு தரற்றிப்

He bears to bliss supern His pious saints;
Uttara-Kōça-Maṅgai is His TOWN; 120
To the primeval Beings He gives grace,
The GOD OF GODS His sacred NAME;
His VEHICLE is gift of joy dispels the dark;
His the MOUNT of grace that greatness gives,
Fitted to each one's lofty nature, each one's power; 125
Meetly in love He makes them His;—
Me, cur, in Tillai filled with good,
He bade draw nigh th' all-glorious company;
Yet, Ah! He left me here.
That day His servants who gained grace to go with Him, 130
Mingled in perfect union with Himself,
While those that gained it not leaped on the fire!
Then did bewilderment come over them.
On earth they rolled, they fell, they wailed,
They rushed with eager foot to reach the sea; 135
'Our Lord, our Lord,' they wept and called.

பாதம் எய்தினர் பாதம் எய்தவும்,
'பதஞ்சலிக் கருளிய பரமநா டக!' என்ற'
இதஞ்சலிப் பெய்தநின் றேங்கினர் ஏங்கவும்,
எழில்பெறும் இமயத் தியல்புடை அம்பொற் கசo
பொலிதரு புலியூர்ப் பொதுவினி னடநவில்
கனிதரு செவ்வாய் உமையொடு காளிக்'
அருளிய திருமுகத் தழகுறு சிறுநகை
இறைவன் ஈண்டிய அடியவ ரோடும்
பொலிதரு புலியூர்ப் புக்கினி தருளினன், கசரு
ஒலிதரு கைலை உயர்கிழ வோனே!

While those who gained His foot pressed near,
And cried, 'Celestial Dancer, who to Patañjali gave grace,'
And yearned to gain satiety of bliss,
He dances 'mid the company of beauteous 'Tiger-town,' 140
That golden beauty like Himālaya wears,
There to Umai, whose roseate mouth is filled with sweetness,
And to Kāḷi grants the beauteous smile of His blest countenance.
Thus the King with His assembled saints
Joyous hath entered 'Tiger-town,' with garners filled, 145
High Lord of Kailai that resounds with rapturous song.

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138. Note VI. 'Çithambaram.' He is the supremely blessed soul of all things, and the five acts of destruction, preservation, creation, embodiment, and gracious release are his ceaseless mystic dance. Of this dance the sacred Vēdas know the excellence, but are not cognizant of its cause, its time, its place, its full intention. In the forest of Taruvanam, in the midst of the Ṛishis, the gods beheld it; but, because that is not the world's centre, it trembled beneath his foot. In sacred Tillai, which is the exact centre of the universe, this dance is finally revealed.

மூன்றாவது

திருவண்டப்பகுதி.

THE
NATURE AND DEVELOPMENT OF THE UNIVERSE.

HYMN III.

This poem has an introduction of twenty-eight lines, after which the praises of Çivan are intermingled with somewhat intricate but ingenious allegories. The whole partakes of the nature of a rhapsody,—not without some sublimity,—and can be fully appreciated by those only who have studied the whole Çaiva system as shown in NOTES I–XVII. It is an imitation, it would seem, of the Sanskrit Çatarudriya, or Hymn to Rudra[1]. Yet Çivan—the Auspicious—is imagined by the Tamil Çaivites quite otherwise than by the northern and more ancient authorities. Çivan in the south is the Guru, the friend, almost the familiar companion, of His votaries, and is addressed with a mixture of awe and of simple affection that has a peculiar effect. Through all Māṇikka-Vāçagar's poems this personal relation of the God as manifested Guru to His devotees or disciples is, of course, most prominent. I am not aware of anything quite like this in the mythology of the north, though among the worshippers of Vishṇu in His various incarnations something analogous may exist.

Here lines 1–12 are very intricate, and emphasize two thoughts: (1) that the Supreme in His greatness embraces all, and pervades the minutest things in His universe; and (2) that He is the unique Being, whose wondrous and admirable sublimity is not to be fully comprehended by any finite beings, gods or men. The two epithets are the Great One (line 6), and the Beautiful One (line 12).

The idea of lines 13–16 is peculiar to the Çaiva system, which teaches that there are three great processes carried on by Çivan, the Supreme, in the universe. In the beginning of each aeon He evolves the phenomenal universe, and through countless ages sustains it as the theatre of births and deaths,—of the whole drama of metempsychosis; and at the end of each aeon He destroys, or involves the phenomenal universe in its primal elements. These three processes of evolution, conservation, and involution, are commonly assigned to three deities, of whom Brahmā is the Creator, Vishṇu the Preserver, and Çivan the Destroyer. This however was seen to give to Çivan an office apparently inferior, and certainly less gracious, than that which belongs to the other gods.

The South-Indian Çaiva system boldly faces this difficulty. According to it there is really but one God. He is called, among many other names, Çivan 'the Blessed One.' Vishṇu and Brahmā and the other so-called gods are but dependant 'souls' like the rest, and at the beginning of each aeon their place and office for that aeon are assigned them by the Supreme as the result of merits accumulated. The Brahmā of the present aeon is the Demiurge or fashioner of the evolved universe: he puts it into shape, and is the mere agent of Çivan.

This system invites us to contemplate the universe at the beginning of each aeon awaiting the action of the Supreme. Existence is eternal; it is subject to what are called deluges, or overwhelming catastrophes, in which all the heavens, and all the regions of the abyss, all worlds, and all beings, are restored to their rudimental condition, after which, by the will and operation of Çivan, they resume their normal manifestations. What exists at the beginning of an aeon?

First, we have the Lord, PATHI, Çivan, Perumān. He is the First Cause of all things: the only GOD.

Inseparable from Himself,—dwelling in Him,—is His personified energy or ÇAKTI,—his bride,—said to be the originator, source, fountain, beginning of all emotion, action, wisdom, and grace.

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[1] Muir, vol. iv. pp. 322–326.

Secondly, we have Souls, lives, atomic existences,—the flocks,—*paçu*. These have now no embodiment, no powers, energies, or faculties,—abiding like birds sleeping in the night on the branches of some mighty tree,—hardly to be distinguished from the tree itself, save that they live. These are definite in number, and are eternal; no addition can ever be made to the number of souls that are alive in the universe, none of them can ever die. Since, as we shall see, these may gain absolute identification with Çivan-Perumān and thus be embodied no more, the number of embodied souls diminishes; but no soul ceases to exist even after obtaining release, and being taken into God. It may be, according to this system, that the time shall arrive when all embodied lives have obtained release, and then the worlds will for ever cease and Çivan be all in all. Each of these souls has its load of deeds which are stored up, and are, *à parte ante*, eternal; the result of which, in pleasure or in pain, each soul in some embodied form must experience. As the Çaiva system says, 'The fruit of deeds must be eaten.'

These souls, at the beginning of each aeon, crouch waiting for their embodiments. There are now no evolved worlds—no heaven, no hell, no gods, demons, men. All these have been, and shall be,—but now are not. That SOULS may be furnished with embodiments, and with worlds in which they may experience their fate, we have, thirdly, the Bond,—*pāçam*, the eternal material cause of the creation. This is threefold, pure *māya*, impure *māya*, and *prakṛiti*, the offspring of the latter, which is undefined. These three categories PATHI, PAÇU, and PĀÇAM—which we call roughly 'GOD, THE SOUL, AND MATTER'—are the subjects expounded in the Çaiva Siddhānta philosophy. See NOTES XI, XII.

[Metre: இணைக்குறள் ஆசிரியப்பா. Lines of four சீர், a few with two or three.]

§ சிவனது தூலசூக்குமம்.

அண்டப் பகுதியின் உண்டைப் பிறக்கம்,
அளப்பருந் தன்மை, வளப்பெருங் காட்சி,
ஒன்றனுக் கொன்று நின்றெழில் பகரின்,
நூற்றொரு கோடியின் மேற்பட விரிந்தன ;
இன்னுழை கதிரின் றுன்னணுப் புரையச் ௫
சிறிய வாகப் பெரியோன் ; றெரியின்,
வேதியன் றொகையொடு மாலவன் மிகுதியுந்
தோற்றமுஞ் சிறப்பும் ஈற்றொடு புணரிய
மாப்பேர் ஊழியு' நீக்கமு' நிலையுஞ்

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§ Çivan's palpable and subtile existences.

The developement of the sphere of the elemental universe,
Its immeasurable nature, and abundant phenomena,—
If one would tell their beauty in all its particulars,—
As when,—more than a hundred millions in number spread abroad,—
The thronging atoms are seen in the ray that enters the house, 5
So is He the GREAT ONE, Who exists in the minutest elements.
If you would know Him, Brahmā and the rest with Māl,—
His greatness, source, glory, and end,
Conjoined with His eternity, His extent, His abiding essence,

சூக்கமொடு தூலத்துச் சூறை மாருதத் ௧0
தெறியது வளியிற்
கொட்கப் பெயர்க்குங் குழகன்; முழுவதும்

§ அவருடைய செய்கை.

படைப்போற் படைக்கும் பழையோன்; படைத்தவை
காப்போற் காக்குங்கடவுள்; காப்பவை
கரப்போன், கரப்பவை கருதாக் ௧௫
கருத்துடைக் கடவுடிருத்தகும்
அறுவகைச் சமயத் தறுவகை யோர்க்கும்
வீடுபே ருய்நின்ற விண்ணோர் பகுதி;
கீடம் புரையுங் கிழவோன்; நாடொறும்
அருக்கனிற் சோதி அமைத்தோன்; திருத்தகு உ0
மதியிற் றண்மை வைத்தோன்; திண்டிறற்
றீயின் வெம்மை செய்தோன்; பொய்தீர்
வானிற் கலப்பு வைத்தோன்; மேதகு
காலி னூக்கங் கண்டோன்; நிழறிகழ்
நீரில் இன்சுவை நிகழ்ந்தோன்; வெளிப்பட உ௫

His subtile and palpable manifestations,— 10
They sought to understand. As the rush of a mighty whirlwind
The Beauteous One drave them far in whirling course!

§ **The operations of the Supreme.**

He is the Ancient One, Who creates the Creator of all;
He is the God, Who preserves the Preserver of things created;
He is the God, Who destroys the Destroyer; 15
But, thinking without thought, regards the things destroyed.
To the six sacred sects with their six diverse kinds of men
He is the attainment of deliverance; and Source of being to the heavenly ones.
He is the Possessor of all, Who resembles an insect.
Day by day He to the sun its lustre gave. 20
In the sacred moon He placed its coolness;
Kindled in the mighty fire its heat;
In the pure ether placed pervasive power;
Endued the ambiant wind with energy;
To the streams that gleam in the shade their savour sweet, 25

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10. NOTE X. 'The three categories.' 19. Hiding Himself, as a worm lies concealed in the core.

மண்ணிற் றிண்மை வைத்தோன் ; என்றென்
றெனைப்பல கோடி எனைப்பல பிறவும்
அனைத்தனைத் தவ்வயின் அடைத்தோன். அஃதான்று,

§ நாமங்கள்.

முன்னோன், காண்க ! முழுதோன், காண்க !
தன்னேர் இல்லோன் றானே, காண்க ! ௩௰
ஏனத் தொல்லெயி றணிந்தோன், காண்க !
கானப் புலியுரி அரையோன், காண்க !
நீற்றோன், காண்க ! நினைதொறு நினைதொறும்
ஆற்றேன், காண்க ! அந்தோ, கெடுவேன் !
இன்னிசை வீணையில் இசைந்தோன், காண்க ! ௩௫
அன்னதொன் றவ்வயின் அறிந்தோன், காண்க !
பரமன், காண்க ! பழையோன், காண்க !
பிரமன்மால் காணாப் பெரியோன், காண்க !
அற்புதன், காண்க ! அநேகன், காண்க !—
சொற்பதங் கடந்த தொல்லோன், காண்க ! ௪௰
சித்தமுஞ் செல்லாச் சேட்சியன், காண்க !

And to the expanded earth its strength He gave ;
For ever and aye, me and millions other than me,
All in their several cells hath He enclosed.

§ **Forty epithets.**

See Him the First ! see Him the Whole !
See Him Himself, Being without compare ! 30
See Him adorned with the wild boar's ancient tusk !
See Him Whose girdle is the forest-tiger's skin !
See Him with ash besmeared ! Whene'er I think and think,
See, I cannot bear the thought ! I perish overwhelmed !
See, in the sweet-voiced lute He is the melody ! 35
See, each thing, as its essence is, He knows !
See Him, the Infinite ! See Him, the Ancient One !
See Him, the Great One Whom Brahmā and Māl saw not !
See Him, the Wonderful ! See, the Manifold !
See Him, the Ancient One, transcending words ! 40
See, He dwells afar where human thought goes not !

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31. Note X.

பத்தி வலையிற் படுவோன், காண்க !
ஒருவன் என்னும் ஒருவன், காண்க !
விரிபொழில் முழுதாய் விரிந்தோன், காண்க !
அணுத்தருந் தன்மையில் ஐயோன், காண்க ! ௪௫
இணைப்பரும் பெருமையில் ஈசன், காண்க !
அரியதில் அரிய அரியோன், காண்க !
மருவி எப் பொருளும் வளர்ப்போன், காண்க !
நூலுணர் வுணரா நுண்ணியோன், காண்க !
மேலொடு கீழாய் விரிந்தோன், காண்க ! ௫௦
அந்தமும் ஆதியும் அகன்றோன், காண்க !
பந்தமும் வீடும் படைப்போன், காண்க !
நிற்பதுஞ் செல்வதும் ஆனோன், காண்க !
கற்பமும் இறுதியுங் கண்டோன், காண்க !
யாவரும் பெறவுறும் ஈசன், காண்க ! ௫௫
தேவரும் அறியாச் சிவனே, காண்க !
பெண்ணாண் அலி எனும் பெற்றியன், காண்க !
கண்ணால் யானுங் கண்டேன், காண்க !
அருணனி சுரக்கும் அமுதே, காண்க !

See, He is taken in the net of piety!
See Him, that One, Whose title is 'the only One'!
See, He extends throughout the wide extended earth!
See Him, more subtile than an atom small! 45
See Him, the King incomparably great!
See Him, the Precious One, rarest of all that's rare!
See, mingling with all beings, each one He cherishes!
See Him, the Subtile One, Whom science fails to see!
See Him, above, below, He spreads! 50
See, the beginning and the ending He transcends!
See, the 'bond' and 'loosing' He ordains!
See, He is That that stands, and That that goes!
See, He discerns the aeon and its end!
See Him, the Lord Whom all may gain! 55
See, Çivan Whom the gods know not!
See Him, the Male, the Female, and 'neither one'!
See, even I have seen Him with my eyes!
See, the ambrosial Fount, yielding abounding grace!

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57. See lines 134, 135; and Çiva-ñāna-bōdham, Aphorism I.

கருணையின் பெருமை கண்டேன், காண்க ! சுo
புவனியிற் சேவடி தீண்டினன், காண்க !
சிவனென யானுந் தேறினன், காண்க !
அவனெனை ஆட்கொண் டருளினன், காண்க !
குவளைக் கண்ணி கூறன், காண்க !
அவளுந் தானும் உடனே, காண்க ! சுரு

§ கடலும் மேகமும்.

பரமா னந்தப் பழங்கடல் ; அதுவே
கருமா முகிலிற் றோன்றித்
திருவார் பெருந்துறை வரையில் எறித்

Lo, I have seen His mercy's might ! 60
See, His roseate Foot this earth hath trod !
See Him, even I have known, the Blessed One !
See, in grace He made me His !
See, her His Spouse whose eyes are dark-blue lotus flowers !
See, Her and Him together stand ! 65

§ **The Sea and the Cloud.**

Lines 66–95 are well nigh untranslateable, for they contain a subtle and intricate allegory, by means of which the grace of the manifested Çivan, who is praised under the title of the 'Cloud,' is set forth. The idea is (l. 66), that the Infinite sea of rapturous supreme felicity is Çivan, but—(l. 67) as the Cloud in the monsoon season sucks up water from the sea, and rises in black masses that cover the sky, while all the phenomena of the wonderful outburst of the beneficent, but also fearful, monsoon are exhibited,—so does the Supreme manifest Himself as the Guru, the Object of love, and Giver of grace to His worshippers. In the monsoon season, lightnings flash from one end of the sky to the other, crested torrents sweep down over the hills, bearing with them uprooted plants and trees, and not unseldom huge snakes that have been disturbed from their rocky mountain hiding-places. The various kinds of 'Gloriosa' spread forth their beautiful flowers like supplicating hands, while every valley and hollow is filled with water. Meanwhile, as the heat is most intense just before the burst of the monsoon, the poet pictures a troop of thirsty antelopes, deluded by the mirage which seems to offer them refreshing streams and shade : disappointed they are left to die of thirst in the wilderness. Meanwhile the pain of the fierce heat has ceased. Down the gorges of the hills the torrent rushes, and is received into tanks prepared for it by the expectant husbandmen. These lakes are fragrant with beautiful flowers, and on their banks the maidens have kindled fires with aromatic woods, at which they dry their hair and garments after the refreshing bath. The cultivators may now sow their seed and expect a rich harvest. All this is the work of the black clouds which draw water from the sea to fertilize the earth. In these lines every particular of the description has its mystical meaning, which hardly needs illustration. The student will compare VII. 61–64.

The ancient sea of bliss superne is THAT indeed !
Appearing like a black vast CLOUD,
Arising in the hill of Perun-turrai blest,

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62. 'I have found Him to be what His Name implies.'

திருத்தகும் இன்னொளி திசைதிசை விரிய,
ஐம்புலப் பந்தனை வாளர விரிய, ௭௦
வெந்துயர்க் கோடை மாத்தலை கரப்ப,
நீடெழிற் றோன்றி வாளொளி மிளிர,
எந்தம் பிறவியிற் கோப மிகுத்து,
முரசெறிந்து மாப்பெருங் கருணையின் முழங்கிப்,
பூப்புரை அஞ்சலி காந்தள் காட்ட, ௭௫
வெஞ்சா வின்னரு ணுண்டுளி கொள்ளச்,
செஞ்சுடர் வெள்ளந் திசைதிசை தெவிட்ட, வரையுறக்
கேதக் குட்டங் கையற வோங்கி,
இருமுச் சமயத் தொருபேய்த் தேரினை,
நீர்நசை தரவரு நெடுங்கண் மான்கணந் ௮௦
தவப்பெரு வாயிடைப் பருகித் தளர்வொடு
அவப்பெருந் தாப நீங்கா தசைந்தன;
ஆயிடை வானப் பேரியாற் றகவயிற்
பாய்ந்தெழுந் தின்பப் பெருஞ்சுழி கொழித்துச்,
சுழித்தெம் பந்தமாக் கரைபொரு தலைத்திடித் ௮௫

Whilst sacred lightnings flash from every point,—
While serpent bright of sensual bondage dies,— 70
While the sore sorrow of the fervent heat hides itself,—
While the all-beauteous Hibiscus shines forth,—
Swelling in its wrath like our mortal pain,
It sounds forth in mighty grace as a drum.
While the *kānthaḷ* stretches out supplicating hands, 75
And the tender drops of sweet unfailing grace distil,
While the gleaming torrent swells on every side,
And rises to the highest banks of every lake;—
The 'demon-car' of the six sects
Excites the thirst of the large-eyed antelope throng. 80
And they with eager desire crowd to drink;
And faint with unquenched thirst haste hither and thither.—
Meanwhile, the heavenly mighty stream
Rises and rushes, crowned with bubbles of delight,
Eddies around, dashes against the bank of our 'embodiment,' 85

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72. Tōndri = *Gloriosa*, the 'November flower.' 79. Sects, more or less heretical, leading men astray by delusive exhibitions of seeming truth. 'Demon-car,' 'devil's chariot' is the Tamil idea of the mirage. 80. Silly souls of men.

ஊழூழ் ஓங்கிய நங்கள்
இருவினை மாமரம் வேர்ப றித்தெழுந்த்'
உருவ அருணீரோட்டா வருவரைச்
சந்தின் வான்சிறை கட்டி மட்டவிழ்
வெறிமலர்க் குளவாய்கோலி நிறையகின் கூ0
மாப்புகைக் கரைசேர் வண்டுடைக் குளத்தின்
மீக்கொள மேன்மேன் மகிழ்தலி னோக்கி
அருச்சனை வயலுள் அன்புவித் திட்டுத்
தொண்ட உழவர் ஆரத் தந்த
அண்டத் தரும்பெறன் மேகன், வாழ்க ! கூரு

§ வாழ்த்து.

கரும்பணக் கச்சைக் கடவுள், வாழ்க !
அருந்தவர்க் கருளும் ஆதி, வாழ்க !
அச்சந் தவிர்த்த சேவகன், வாழ்க !
நிச்சலும் ஈர்த்தாட் கொள்வோன், வாழ்க !
சூழிருந்துன்பந்துடைப்போன், வாழ்க ! கoo
எய்தினர்க் காரமு தளிப்போன், வாழ்க !

And twofold deeds of ours growing from age to age,—
Those mighty trees,—roots up and bears away.
It rushes through the cleft of the high hills,
Is imprisoned in the encircling lake,
Where grow the expanded fragrant flowers,— 90
In tank, where rises smoke of the *agil*, where beetles hum ;
And as it swells with ever-rising joy,
The ploughmen-devotees in the field of worship
Sow in rich abundance seed of love !
Hail, CLOUD-LIKE god, hard in this universe to reach ! 95

§ **Ascriptions of praise.**

God Who wear'st black snake for girdle, hail !
First One, giving grace to the devout ascetics, hail !
Warrior Who dost remove our fear, all hail !
Thou Who dost ever draw us to Thee, make us Thine, all hail !
Thou Who dost wipe away sorrows that gather round, all hail ! 100
Thou Who giv'st ambrosia rare to those that gain access to Thee, all hail !

கூரிருட் கூத்தொடு குனிப்போன், வாழ்க!
பேரமைத் தோளி காதலன், வாழ்க!
ஏதிலர்க் கேதில் எம்மிறைவன், வாழ்க!
காதலர்க் கெய்ப்பினில் வைப்பு, வாழ்க!



§ துதி.

நச்சர வாட்டிய நம்பன், போற்றி!
பிச்செமை யேற்றிய பெரியோன், போற்றி!
நீற்றெருடு தோற்ற வல்லோன் போற்றி! நாற்றிசை
நடப்பன நடாஅய்க், கிடப்பன கிடாஅய்,
நிற்பன நிறீஇச், ௧௧0
சொற்பதங் கடந்த தொல்லோன்,
உள்ளத் துணர்ச்சியிற் கொள்ளவும் படாஅன்,
கண்முதற் புலனாற் காட்சியும் இல்லோன்,
விண்முதற் பூதம் வெளிப்பட வகுத்தோன்,
பூவி னாற்றம் போன்றுயர்ந் தெங்கும் ௧௧௫
ஒழிவற நிறைந்து மேவிய பெருமை,
இன்றெனக் கெளிவந் தருளி,
அழிதரும் ஆக்கை ஒழியச் செய்த ஒண்பொருள்,

Thou Who in thick darkness dancing dost bend down, all hail!
Lover of Her with shoulders like the swelling bamboo, hail!
Thou Who art hostile to the hostile one, our King, all hail!
Thou Who to thy lovers art treasure in distress, all hail! 105

§ **Praises.**

Praise to Thee, our Own, waving the envenomed snake!
Praise to Thee, Great One, Who fill'st our souls with pious rage!
Praise to Thee, mighty in Thine ash-smeared form!
In every part what moves, Thou mov'st it; what lies still, Thou lay'st to rest;
What stands, Thou dost establish. 110
Thou Ancient One, transcending speech,
Not grasped by apprehension of the soul!
Not by the eye perceived, nor by sense-organs all.
Thou didst arrange in order, manifest the ether and all elements.
Like fragrance of the flower uprising everywhere, 115
Thy greatness without cease all things pervades.
This day to me in condescending grace Thou cam'st,
Making this body of destruction fall away, O Being glorious!

இன்றெனக் கெளிவந் திருந்தனன், போற்றி!
அளிதரும் ஆக்கை செய்தோன், போற்றி! கஉ0
ஊற்றிருந் துள்ளங் களிப்போன், போற்றி!
ஆற்ரு இன்ப மலர்ந்தலை செய்யப்
போற்ரு ஆக்கையைப் பொறுத்தல் புகலேன்!

§ ஒளித்தல்.

மரகதக் குவாஅன் மாமணிப் பிறக்கம்
மின்னொளி கொண்ட பொன்னொளி திகழத் கஉரு
திசைமுகன் சென்று தேடினர்க் கொளித்தும்,
உறையுளி ஒற்றி முயன்றவர்க் கொளித்தும்,
ஒற்றுமை கொண்டு நோக்கும் உள்ளத்த்'
உற்றவர் வருந்த உறைப்பவர்க் கொளித்தும்,
மறைத்திற நோக்கி வருந்தினர்க் கொளித்தும், கந0
இத்தந் திரத்திற் காண்டும் என் றிருந்தோர்க்க்'
அத்தந் திரத்தின் அவ்வயி னொளித்தும்,
முனிவற நோக்கி, நனிவரக் கௌவி,
ஆணெனத் தோன்றி, அலியெனப் பெயர்ந்து,

To-day to me in condescending grace Thou cam'st; I praise Thee!
Thou Who did'st fashion this decaying frame; I praise Thee! 120
As fountain springing in my soul Thou mak'st me glad; I praise Thee!
While pleasure beyond bound like flower expands,
I know not how to bear this body vile!

§ **His hidings of Himself.**

Bright gems flash'd emerald splendour forth,—
The lightning's play mingling with gleam of gold,— 125
Brahmā went up to seek Thee; Thou didst hide Thyself!
From them who toiled with mystic scrolls didst hide Thyself!
From those who in their homes practised virtue, Thou didst hide Thyself!
From those who, in union with Thee, fixed their contemplative soul
With painful effort; Thou didst hide Thyself! 130
From those who boasted to see Thee by some rare device,
By that same device, there,—didst Thou hide Thyself!
Benign, regarding all, receiving with abundant grace,
As male appearing Thou dost change to neutral form,

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124. சோரன், l. 141. NOTE I. 128. *Kurraḷ*, Introd., p. x. 130. *Kurraḷ*, ch. xxvii.
134. See Çiva-ñāna-bōdham, Aph. I. 'The Lord is manifested in the universe, in which all being is found, in the three forms of male, female, and neuter (or inanimate things).'

வாணுதற் பெண்ணென வொளித்துஞ், சேண்வயின் ௧௩௫
ஐம்புலன் செலவிடுத் தருவரை தொறும்போய்த்
துற்றவை துறந்த வெற்றுயிர் ஆக்கை
அருந்தவர் காட்சியுட் டிருந்த வொளித்தும்,
ஒன்றுண் டில்லையென் றறிவொளித்தும்,
பண்டே பயிறொறும் இன்றே பயிறொறும் ௧௪0
ஒளிக்குஞ்சோரனைக்கண்டனம்

§ அர்ச்சனை.

ஆர்மின், ஆர்மி னாண்மலர்ப் பிணையலிற்
றாட்டளை இடுமின் !
சுற்றுமின் ! சூழ்மின் ! தொடர்மின் ! விடேன்மின்
பற்றுமின் ! என்றவர் பற்றுமுற் றொளித்துந் ௧௪௫
தன்னேர் இல்லோன் றானே யான தன்மை
என்னேர் அனையோர் கேட்கவந் தியம்பி,
அறைகூவி, ஆட்கொண் டருளி,
மறையோர் கோலங் காட்டி அருளலும்
உளையா அன்பென் புருக ஓலமிட்ட் ௧௫0

And in a bright-browed female form dost hide Thyself! Far off 135
Bidding the senses five depart,—passing over every trackless hill
With frames scarce living, spurning all delights,
Ascetic saints in contemplation dwell;—in their souls Thou fitly hid'st Thyself!
Seeming one thing, then not, eluding knowledge, Thou dost hide Thyself!
When e'en of old I strove to find Thee, when to-day I strive, 140
Thou hid'st Thyself, Deceiver! But we've found Thee now!

§ **Worship.**

Haste, haste ye, garlands of fresh flowers
Around His feet to bind!
Assemble, go around, follow hard on, leave ye no gap.
Lay hold of Him, although He hide Himself, avoid your grasp! 145
The Incomparable told out His nature as it is,
That those like me might hear.
He called, in grace He made me His,
He as a Brāhman showed His glory forth,
Then, while undying love dissolved my frame, I cried; 150

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141. Such language is often used in regard to Çivan to express the mystery of His Essence, and the infinite variety of His manifestations. NOTE I.

அலைகடற் றிரையி ஞர்த்தார்த் தோங்கித்,
தலைதடு மாறு வீழ்ந்து, புரண்டலறிப்,
பித்தரின் மயங்கி, மத்தரின் மதித்து,
நாட்டவர் மருளவுங் கேட்டவர் வியப்பவுங்,
கடக்களி றேற்ருத் தடப்பெரு மதத்தின் கடுரு
ஆற்றே ஞக அவயவஞ் சுவைதரு
கோற்றேன் கொண்டு செய்தனன்.
ஏற்ருர் மூதூர் எழினகை எரியின்
வீழ்வித் தாங்கன்ற்'
அருட்பெருந் தீயின் அடியோம் அடிக்குடில் கசுo
ஒருத்த ரும்வா ழாமை யொடுக்கினன்,
றடக்கையின் நெல்லிக்கனி எனக்காயினன்.

§ ஆநந்தம்.

சொல்லுவ தறியேன், வாழி! முறையோ!
தரியே ஞயேன், ருனெனைச் செய்தது
தெரியேன், ஆவா, செத்தேன் அடியேற்க்' கசுரு
அருளிய தறியேன், பருகியும் ஆரேன்,

I raised enraptured voice above the billowy sea's loud waves ;
In utter wilderment I fell, I rolled, I cried aloud,
Madman distraught, and as a maniac raved ;
While those who saw were wildered, who heard it wonder'd sore.
More than the frenzy wild of raging elephant 155
Bore me away beyond endurance far. 'Twas then through all my limbs
A honied sweetness He infused, and made me blest.
The ancient city of His foes with fire lit by His beauteous smile
He caused to fall. Ev'n so that day
With mighty fire of grace our humble dwellings 160
He destroyed that none were left.
To me as the ripe *Nelli* fruit in palm He was.

§ **Rapture.**

What to say I know not, Hail!—to Thee complain.
I mere cur cannot endure! What He hath done to me
I understand not! Ah I'm dead! To me Thy slave 165
What Thou in grace hast given I know not, tasting am not satiate,

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162. Phyllanthus. Its fruit is *transparent*. So was He grasped by me, and revealed to me.

விழுங்கியும் ஒல்ல கில்லேன்,
செழுந்தண் பாற்கடற் றிரைபுரைவித்த்'
உவாக்கட னள்ளு நீருள்ளகந் ததும்ப
வாக்கிறந் தமுதம் மயிர்க்கா றோறுந் ௧௭௦
தேக்கிடச் செய்தனன்; கொடியே னூன்றழை
குரம்பை தோறு நாயுடல் அகத்தே
குரம்பைகொண் டின்றேன் பாய்த்தி நிரம்பிய
வற்புதம் ஆன அமுத தாரைகள்
எற்புத்துளை தொறு மேற்றினன்; உருகுவத்' ௧௭௫
உள்ளங் கொண்டோருருச்செய் தாங்கெனக்க்'
அள்ளூ றாக்கை அமைத்தனன்; ஒள்ளிய
கன்னற் கனிதேர் களிறெனக் கடைமுறை
என்னையும் இருப்ப தாக்கினன்; என்னிற்
கருணை வான்றேன் கலக்க ௧௮௦
அருளொடு பராவமு தாக்கினன்;
பிரமன் மாலறியாப் பெற்றியோனே!

Though I've imbibed I comprehend it not!
Like flowing billows swell from out the sea of milk
Within my soul He made deep waters rise,
Ambrosia surpassing speech filled every pore. 170
This is His gracious work!
In every body in this currish state
He filled me full with honied sweetness;
Ambrosial drops most marvellous
He caused throughout my being to distil. 175
With tender soul, as though He'd make me as Himself,
He formed for me a frame where grace might flow.
And as an elephant explores fields of sweet cane, at last
He sought, and found, and made even me to live. In me
Mercy's pure honey while He mixed, 180
He gave in grace supernal food:—
Ev'n He Whose nature nor Brahmā knows nor Māl!

நாலாவது

போற்றித் திரு அகவல்.

சகத்தின் உற்பத்தி.

[Metre : நிலைமண்டிலவா சிரியப்பா.]

§ சிவனதடி.

நான்முகன் முதலா வானவர் தொழுதெழ
ஈரடி யாலே மூவுலக' அளந்து,
நாற்றிசை முனிவரும் ஐம்புலன் மலரப்
போற்றிசெய் கதிர்முடித் திருநெடு மால்அன்று'
அடிமுடி அறியும் ஆதர வதனிற் ௫
கடுமுரண் ஏனம் ஆகி முன்கலந்த்'
ஏழ்தலம் உருவ இடந்து, பின்னெய்த்த்'
ஊழி முதல்வ! சயசய! என்று

THE SACRED AGAVAL OF PRAISE.

[This seems to the translator to read more like a work of Umāpathi, than of our sage !]

HYMN IV.

THE CREATION OF THE WORLD.

HE CAUSED THE PHENOMENAL UNIVERSE TO APPEAR.

§ Lines 1–10. **The Feet of Çivan.**

While the Four-faced and other heavenly dwellers rose,
Adoring, sacred Māl, whose head with rays is crowned,
With His two feet measured the threefold world,—
While saints from the four quarters praised with all their sentient powers,—
Eager that day Thy foot and crown to know, 5
He then became a fierce strong boar, and rushing on
Dug down through sevenfold regions, wearied cried at last :
'Eternal Source of all, to Thee be triumphs manifold !'

2, 3. See Muir, vol. iv. p. 69 &c. This is one of the oldest myths. 5. The story of Aruṇāchalam. Song VII. 69 &c.

வழுத்தியுங் காணா மலரடி இணைகள்
வழுத்துதற் கெளிதாய் வார்கடல் உலகினில்! ௧௦

§ பிறப்பு.

யானை முதலா எறும்பீ றாய
ஊனமில் யோனியி னுள்வினை பிழைத்தும்,
மானுடப் பிறப்பினுண் மாதா உதரத்'
ஈனமில் கிருமிச் செருவினிற் பிழைத்தும்,
ஒருமதித் தான்றியின் இருமையிற் பிழைத்தும், ௧௫
இருமதி விளைவின் ஒருமையிற் பிழைத்தும்,
மும்மதி தன்னுள் அம்மதம் பிழைத்தும்,
ஈரிரு திங்களிற் பேரிருள் பிழைத்தும்,
அஞ்சு திங்களின் முஞ்சுதல் பிழைத்தும்,
ஆறு திங்களின் ஊறலர் பிழைத்தும், ௨௦
எழுதிங்களிற் றாழ்புவி பிழைத்தும்,
எட்டுத் திங்களிற் கட்டமும் பிழைத்தும்,
ஒன்பதில் வருதரு துன்பமும் பிழைத்துந்,
தக்க தசமதி தாயொடு தான்படுந்
துக்க சாகரத் துயரிடைப் பிழைத்தும், ௨௫
ஆண்டுக டோறும் அடைந்த அக்காலை
ஈண்டியும் இருத்தியும் எனைப்பல பிழைத்தும்,
காலை மலமொடு, கடும்பகற் பசி, நிசி

Yet though He worship paid, Thy pair of Feet-flowers saw he not;
Yet Thou to me Thy worshipper art easy of access! 10

§ Lines 11–35. **Human embodiment.**

On earth girt by the watery seas, from elephant to ant,
Through many matrices I passed,
Obtained a human form within my mother's womb.

. . . .

Thus was I born into the sad sea of th' afflictive life. 25
Then during each year as it met me
I gained and hoarded gains. How varied was my life!
Morning's routine, hunger in noontide hour, and night

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13. To the 25th line inclusive, the developement of embryonic life is detailed.

வேலை நித்திரை யாத்திரை பிழைத்தும்,
கருங்குழற் செவ்வாய் வெண்ணகைக் கார்மயில் ௩௰
ஒருங்கிய சாய னெருங்கி உண்மதர்த்துக்
கச்சற நிமிர்ந்து கதிர்த்து முன்பணைத்த்'
எய்த்திடை வருந்த எழுந்து புடைபரந்த்'
ஈர்க்கிடை போகா இளமுலை மாதர்தங்
கூர்த்த நயனக் கொள்ளையிற் பிழைத்தும், ௩௫
பித்த உலகர் பெருந்துறைப் பரப்பினுண்
மத்தக் களிறெனும் அவாவிடைப் பிழைத்தும்,
கல்வி என்னும் பல்கடற் பிழைத்தும்,
செல்வம் என்னும் அல்லலிற் பிழைத்தும்,
நல்குர வென்னுந் தொல்விடம் பிழைத்தும், ௪௰
புல்வரம் ப்பாய பலதுறை பிழைத்தும்,

§ மதம்.

தெய்வம் என்பதோர் சித்தம் உண் டாகி
முனிவி லாததோர் பொருளது கருதலும்,
மாறு கோடி மாயா சத்திகள்,
வேறு வேறுதம் மாயைக டொடங்கின ; ௪௫

For sleep. In journeys oft I lived.
Jet black locks, and crimson lips, and radiant smiles were hers ;— 30
Into love's sea I plunged. 31-35

. . . .

In the wide marts where foolish worldlings toil
I lived, still slave to fierce desires.
I lived by sea of learning multiform ;
I lived in sorrow men call wealth ;
I lived 'mid ancient stings of poverty ; 40
And thus in varied forms and fortunes spent my days.

§ Lines 42–51. **The idea of God comes into his life.**

Then wondrous thought of the Divine, so-called, arose.
Soon as I knew that Being, free from hate, unique,
Delusive powers in ever-changing millions
Began beguiling varied play. 45

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31. These lines are full of pretty conceits, but hardly reproducible. 36. Domestic life. See *Kurraḷ*. 42. Sans. *siddham*. 44. See Note XI. Tiru-aruḷ-payan, III. 5, 6.

ஆத்தம் ஆனார் அயலவர் கூடி
நாத்திகம் பேசி நாத்தழும் பேறினர்.
சுற்றம் என்னுந் தொல்பசுக் குழாங்கள்
பற்றி அழைத்தும் பதறினர் ; பெருகவும்
விரதமே பரம் ஆக வேதியருஞ் ௫௰
சரதம் ஆகவே சாத்திரங் காட்டினர் ;
சமய வாதிகட்’த்தம் மதங்களே
அமைவ தாக அரற்றி மலைந்தனர் ;
மிண்டிய மாயா வாதம் என்னுஞ்
சண்ட மாருதஞ் சுழித் த்டித்தா அர்த்த்’ ௫௫
உலோகாயதன் எனும் ஒண்டிறற் பாம்பின்

Relations, neighbours, came around,
With fluent tongue they urged their 'atheism.'
Friends around—(such herds of cattle old !)—
Seiz'd me, call'd, hurried to and fro ;
The Brāhman said, 'the way of penance is supreme'; 50
And others showed the law of trusting love !
Sectarian disputants complacently
Discordant tenets shouted loud and fought.
Then haughty Vedānt creed unreal came,—
Whirled, dashed, and roared like furious hurricane. 55
Lōkāyathan a glistening mighty snake

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47. Note XII. 51. Of *Bhakti* and *Aruḷ*? This struggle is illustrated well by Umāpathi's Kōyil Purāṇam, II. 44, &c., where the strife between *ritual* (விரதம்) and *devotion* (சரதம்) is shown in a curious and (often) unedifying story. See Note VI. 52. In the very valuable *Saṅkalpa-nirākaraṇam* (சங்கற்பநிராகரணம், 'refutation of heresies') by the great Umāpathi, this sectarian squabbling is illustrated. [Madras, 1873, 1897.] 53. Comp. *Nālaḍi*, ch. xxviii. 56. The *Lōkāyata* heretics (लोकायत = 'world-extended'). [चार्वाकं = 'the system of *Chārvāka*.' See Sarva-darçana-saṅgraha, ch. i, translated by Cowell and Gough (Trübner, 1882). Text edited by Paṇḍita Īçvara Vidyāsāgara, 1858.] This is Bṛihaspati's verse :

न स्वर्गो नापवर्गो वा नैवात्मा पारलौकिकः.

'There is no svarga, no emancipation, nor any soul in other world.'

And this is Mādhava's summary :

तत्र पृथिव्यादीनि भूतानि चत्वारि तत्त्वानि

'There earth, &c., the four elements, are original principles (*tatvams*) ;

तेभ्य एव देहाकारपरिणतेभ्यः . . . चैतन्यमुपजायते

From these alone, when transformed into the body, intelligence is produced ;

तेषु विनष्टेषु सत्सु स्वयं विनश्यति.

And these being destroyed, it also perishes.'

கலாபேதத்த கடுவிடம் எய்தி,
அதிற்பெரு மாயை எனைப்பல சூழவுந்

§ குரு.

தப்பா மேதாம் பிடித்தது சலியாத்
தழலது கண்ட மெழுகது போலத் ௬0
தொழுதுளம் உருகி அழுதுடல் கம்பித்த
ஆடியும் அலறியும் பாடியும் பரவியுங்
கொடிறும் பேதையுங் கொண்டது விடாதெனும்
படியே ஆகிநல் லிடையறு அன்பிற்
பசுமரத் தாணி அறைந்தாற் போலக் ௬௫
கசிவது பெருகிக் கடலென மறுகி,
அகங்குழைந் தனுகுல மாய்மெய் விதிர்த்துச்
சகம்பேய் என்று தம்மைச் சிரிப்ப
நாணது ஒழிந்து நாடவர் பழித்துரை
பூணது வாகக் கோணுதல் இன்றிச் ௭0
சதுரிழந் தறிமால் கொண்டு சாருங்
கதியது பரமா அதிசய மாகக்
கற்று மனமெனக் கதறியும் பதறியும்

Brought cruel poisoned heresies.
Whilst these delusions, endless, girt me round,

§ Lines 59–86. **His Conversion.**

Lest I should go astray, He laid His hand on me!
As wax before the unwearied fire 60
With melting soul I worshipt, wept, and bent myself,
Danced, cried aloud, and sang, and prayed.
They say: 'The tooth of elephant and woman's grasp relax not,'
So I with love, real, intermitting never,
Was pierced, as wedge driven into soft young tree. 65
All tears, I like the refluent sea was tossed;
Soul was subdued, and body quivered with delight.
While the world called me demon, mocking me,
False shame I threw aside; the folk's abusive word
I took as ornament; nor did I swerve. 70
My mind was rapt;—a fool, but in my folly wise,—
The goal I sought to reach infinity! All wondering desire,
As cow yearns for its calf, I moaning, hurried to and fro.

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70. See V. 9–12.

மற்றோர் தெய்வங் கனவிலு நினையாத்'
அருபரத் தொருவன் அவனியில் வந்து ௭௫
குருபரன் ஆகி அருளிய பெருமையைச்
சிறுமை என்றிகழாதே திருவடி இணையைப்
பிறிவினை அறியா நிழலது போல
முன்பின் னாகி முனியாத் தத்திசை
என்புநைந் துருகி நெக்குநெக் கேங்கி ௮0
அன்பெனும் ஆறு கரையது புரள
நன்புலன் ஒன்றி, நாத, என் றரற்றி,
உரைதடு மாறி உரோமஞ் சிலிர்ப்பக்
கரமலர் மொட்டித் திருதய' மலரக்
கண்களி கூர நுண்டுளி அரும்பச், ௮௫
சாயா அன்பினை நாடொறுந் தழைப்பவர்

§ தோத்திரம்.

தாயே ஆகி, வளர்த்தனை, போற்றி!
மெய்தரு வேதியன் ஆகி வினைகெடக்
கைதர வல்ல கடவுள், போற்றி!
ஆடக மதுரை அரசே, போற்றி! ௯0

Not ev'n in dreams thought I of other gods.
The One most precious Infinite to earth came down; 75
Nor did I greatness of the Sage superne contemn,
Who came in grace. Thus from the pair of sacred feet
Like shadow from its substance parting not,
Before, behind, at every point, to it I clung.
My inmost self in strong desire dissolved, I yearned; 80
Love's river overflowed its banks;
My senses all in Him were centred; 'Lord!' I cried.
With stammering speech, and quivering frame
I clasped adoring hands; my heart expanding like a flower.
Eyes gleamed with joy and tears distilled. 85
His love that fails not day by day still burgeons forth!

§ To the end: **Praises.**

Like mother, Thou hast brought me up, I praise!
God, strong to cancel deeds of ours,
Who didst become in truth a Sage, I praise!
King of golden Madura! 90

கூடல் இலங்கு குருமணி, போற்றி !
தென்றில்லை மன்றினுள் ஆடி, போற்றி !
இன்றெனக் காரமு தானாய், போற்றி !
மூவா நான்மறை முதல்வா, போற்றி !
சேவார் வெல்கொடிச் சிவனே, போற்றி ! ௯௫
மின்னார் உருவ, விகிர்தா, போற்றி !
கன்னார் உரித்த கனியே, போற்றி !
காவாய் கனகக் குன்றே, போற்றி !
ஆவா, என்றனக் க்ருளாய், போற்றி !
படைப்பாய், காப்பாய், துடைப்பாய், போற்றி ! ௧௦௦
இடரைக் களையும் எந்தாய், போற்றி !
ஈச, போற்றி ! இறைவ, போற்றி !
தேசப் பளிங்கின் றிரளே, போற்றி !
அரைசே, போற்றி ! அமுதே, போற்றி !
விரைசேர் சரண விகிர்தா, போற்றி ! ௧௦௫
வேதி, போற்றி ! விமலா, போற்றி !
ஆதி, போற்றி ! அறிவே, போற்றி !
கதியே போற்றி ! கனியே, போற்றி !

Guru Pearl, in Kūḍal shining bright !
Dancing in southern Tillai's court,
This day to me precious ambrosia Thou !
Source of the fourfold mystic Scroll that ne'er grows old !
Çivan, whose conquering banner is the Bull ! 95
Thy varied form gleams as the lightning ;—Thee I praise !
In me the stony heart Thou softenest.
Guard me, Thou guarded hill of gold !
Ah, give Thy grace to me !
Thou dost create, Thou dost preserve, Thou dost destroy ! 100
Father, who dost remove all griefs, I praise !
Ruler, I praise ! My King, I praise !
Mount of shining crystal,—praise !
Monarch, to Thee be praise ! Ambrosia,—praise !
Unfailing refuge are Thy fragrant feet ! 105
Thee Vēdic Sage, I praise ! Spotless One,—praise !
Thee First, I praise ! Wisdom, I praise !
Thou Goal I seek,—praise ! Sweet fruition, Thee I praise !

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95. See XIX, verse 10.

நதிசேர் செஞ்சடை நம்பா, போற்றி!
உடையாய், போற்றி! உணர்வே, போற்றி! ௧௧௦
கடையேன் அடிமை கண்டாய், போற்றி!
ஐயா, போற்றி! அணுவே, போற்றி!
சைவா, போற்றி! தலைவா, போற்றி!
குறியே, போற்றி! குணமே, போற்றி!
நெறியே, போற்றி! நினைவே, போற்றி! ௧௧௫
வானோர்க் கரிய மருந்தே, போற்றி!
ஏனோர்க் கெளிய இறைவா, போற்றி!
மூவேழ் சுற்ற முரணுறு நரகிடை
ஆழா மே அருள் அரசே, போற்றி!
தோழா, போற்றி! துணைவா, போற்றி! ௧௨௦
வாழ்வே, போற்றி! என் வைப்பே, போற்றி!
முத்தா, போற்றி! முதல்வா, போற்றி!
அத்தா, போற்றி! அரனே, போற்றி!
உரை உணர் விறந்த ஒருவ, போற்றி!
விரிகடல் உலகின் விளைவே, போற்றி! ௧௨௫
அருமையில் எளிய அழகே, போற்றி!

Our Lord, on Whose bright crest the river flows,
Our Master,—praise! Understanding,—praise! 110
Thou hast beheld the servitude of lowliest me,
O Teacher,—praise! Minute as atom,—praise!
O Çaivan,—praise! Our Chief, I praise!
Our Sign, I praise! Virtue, I praise!
Thou Way, I praise! O Thought, I praise! 115
Balm, hardly by celestials gained, I praise!
King, easy of access to others,—praise!
Monarch in grace, Who savest lest we sink
In hell's hated one-and-twenty rounds, I praise!
Companion,—praise! My Helper,—praise! 120
O Bliss of life, I praise! My Treasure,—praise!
O free from bonds,—praise! First One,—praise!
Father,—praise! Haran,—praise!
Thou One, transcending word and understanding,—praise!
Yield of the world girt by the extended sea,—praise! 125
Beauty rare, yet easy of access, I praise!

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112. Comp. III. 5. 123. Sans. HARA, a title of Çivan (lit. *the seizer*), as the Vedic *Agni*.

கருமுகில் ஆகிய கண்ணே, போற்றி !
மன்னிய திருவருண் மலையே, போற்றி !
என்னையும் ஒருவன் ஆக்கி இருங்கழற்
சென்னியில் வைத்த சேவக, போற்றி ! ௧௩௰
தொழுதகை துன்பந் துடைப்பாய், போற்றி !
அழிவிலா ஆனந்த வாரி, போற்றி !
அழிவதும் ஆவதுங் கடந்தாய், போற்றி !
முழுவதும் இறந்த முதல்வா, போற்றி !
மானேர் நோக்கி மணாளா, போற்றி ! ௧௩௫
வானகத் தமரர் தாயே, போற்றி !
பாரிடை ஐந்தாய்ப் பரந்தாய், போற்றி !
நீரிடை நான்காய் திகழ்ந்தாய், போற்றி !
தீயிடை மூன்றாய்த் திகழ்ந்தாய், போற்றி !
வளியிடை இரண்டாய் மகிழ்ந்தாய், போற்றி ! ௧௪௰
வெளியிடை ஒன்றாய் விளைந்தாய், போற்றி !
அளிபவர் உள்ளத் தமுதே, போற்றி !
கனவிலுந் தேவர்க் கரியாய், போற்றி !
நனவிலு நாயேற் கருளினை, போற்றி !

Eye like an azure cloud, I praise!
Abiding Mount of sacred grace, I praise!
Me, too, Thou mad'st a man,—Thy twin feet
Thou placed'st on my head, O Warrior,—praise! 130
Thou dost wipe off all sorrow from adoring hand,—praise!
Sea of imperishable rapture,—praise!
Thou dost transcend all forms that pass and come renewed,—praise!
First One surpassing all,—praise!
Bridegroom of Her with fawnlike eyes,—praise! 135
Mother of the Immortals in the heavenly land,—praise!
Fivefold Thou dost in earth extend,—praise!
Fourfold Thou dost exist in the water,—praise!
Threefold in fire Thou shinest,—praise!
Twofold in the air Thou art all glorious,—praise! 140
One in the ether Thou hast sprung forth,—praise!
Ambrosia of the troubled mind,—praise!
Hard to be approached by gods e'en in a dream,—praise!
In waking hour to me a cur Thou gavest grace,—praise!

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135. For the inner sense of all such lines, see NOTE XIII.

இடைமருதுறையும் எந்தாய், போற்றி! ௧௪௫
சடையிடைக் கங்கை தரித்தாய், போற்றி!
ஆரூர் அமர்ந்த அரசே, போற்றி!
சீரார் திருவை யாறா, போற்றி!
அண்ணா மலைஎம் அண்ணா, போற்றி!
கண்ணார் அமுதக் கடலே, போற்றி! ௧௫௦
ஏகம் பத்துறை எந்தாய், போற்றி!
பாகம் பெண்ணுரு வானாய், போற்றி!
பராய்த்துறை மேவிய பரனே, போற்றி!
சிராப்பள்ளி மேவிய சிவனே, போற்றி!
மற்றோர் பற்றிங் கறியேன், போற்றி! ௧௫௫
குற்றா லத்தெங் கூத்தா, போற்றி!
கோகழி மேவிய கோவே, போற்றி!
ஈங்கோய் மலைஎம் எந்தாய், போற்றி!
பாங்கார் பழனத் தழகா, போற்றி!
கடம்பூர் மேவிய விடங்கா, போற்றி! ௧௬௦
அடைந் தவர்க்கருளும் அப்பா, போற்றி!
இத்தி தன்னின் கீழிரு மூவர்க்க'

Father, Who dwell'st in Iḍai-maruthu,—praise! 145
Thou bearest Gaṅgai on Thy crest,—praise!
King in Ārūr abiding,—praise!
Lord of glorious Tiru-aiyārru,—praise!
Our Prince of Aṇṇāmalai,—praise!
Sea of ambrosia, filling all the place,—praise! 150
Our Father dwelling in Ēkambam,—praise!
Thou Who in form art half a woman,—praise!
Who dwell'st supreme in Perun-turrai,—praise!
Çivan Who dwell'st in Sirā-paḷḷi,—praise!
None other refuge here I know,—praise! 155
Our Dancer in Kuṯṯālam,—praise!
Our King dwelling in Gōkaṛi,—praise!
Our Father of Īṅgōy's Mount,—praise!
Beauteous One of seemly Paṛanam,—praise!
Iḍaṅgan Who dwell'st in Kaḍambūr,—praise! 160
Father, gracious to those that come to Thee,—praise!
Beneath the Itti tree to six,

162. This is the thirty-third of the sixty-four 'sports' of the god. The six are the nurses of Çivan's son, *Kārttikēya*,—the Pleiades.

அத்திக் கருளிய அரசே, போற்றி!
தென்னா டுடைய சிவனே, போற்றி!
எந்நாட் டவர்க்கும் இறைவா, போற்றி! கசுரு
ஏனக் குருளைக் கருளினை, போற்றி!
மானக் கயிலை மலையாய், போற்றி!
அருளிட வேண்டும் அம்மான், போற்றி!
இருள்கெட அருளும் இறைவா, போற்றி!
தளர்ந்தேன் அடியேன் றமியேன், போற்றி! கஎ0
களங்கொளக் கருத அருளாய், போற்றி!
அஞ்சேல் என்றிங் கருளாய், போற்றி!
நஞ்சே அமுதா நயந்தாய், போற்றி!
அத்தா, போற்றி! ஐயா, போற்றி!
நித்தா, போற்றி! நிமலா, போற்றி! கஎரு
பத்தா, போற்றி! பவனே, போற்றி!
பெரியாய், போற்றி! பிரானே, போற்றி!
அரியாய், போற்றி! அமலா, போற்றி!
மறையோர் கோல நெறியே, போற்றி!
முறையோ, தரியேன் முதல்வா, போற்றி! கஅ0

King, Thou wert gracious, and to th' elephant,—praise!
Çivan, Lord of the southern land,—praise!
King of our country folk,—praise! 165
Thou wert gracious to the litter of the boar,—praise!
Lord of glorious Kailai's Mount,—praise!
Father, Who grants us grace,—praise!
King, Who our darkness dissipates,—praise!
I Thy slave languish all alone,—praise! 170
In grace remove my guile,—praise!
In grace say to me 'Fear not,'—praise!
Poison became ambrosis by Thy love,—praise!
Father,—praise! Guru,—praise!
Eternal,—praise! Pure One,—praise! 175
Brother,—praise! Existent One,—praise!
O Great One,—praise! O Lord,—praise!
O Rare One,—praise! O Pure One,—praise!
Glorious Path of Vēdic sages,—praise!
I make my plaint, nor can endure, O First One,—praise! 180

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163. See twenty-first 'sport.' 164. This is the forty-fifth 'sport.' 173. Song XII.

உறவே, போற்றி! உயிரே, போற்றி!
சிறவே, போற்றி! சிவமே, போற்றி!
மஞ்சா, போற்றி! மணாளா, போற்றி!
பஞ்சேர் அடியாள் பங்கா, போற்றி!
அலந்தே னுயேன் அடியேன், போற்றி! ௧௮௫
இலங்கு சுடர் எம் ஈசா, போற்றி!
கவைத்தலை மேவிய கண்ணே, போற்றி!
குவைப்பதி மலிந்த கோவே, போற்றி!
மலைநா டுடைய மன்னே, போற்றி!
கலையார் அரிகே சரியாய், போற்றி! ௧௯௦
திருக்கழுக் குன்றிற் செல்வா, போற்றி!
பொருப்பமர் பூவணத் தரனே, போற்றி!
அருவமும் உருவமும் ஆனாய், போற்றி!
மருவிய கருணை மலையே, போற்றி!
துரியமும் இறந்த சுடரே, போற்றி! ௧௯௫
தெரிவரி தாகிய தெளிவே, போற்றி!
தோளா முத்தச் சுடரே, போற்றி!
ஆளா னவர்கட் கன்பா, போற்றி!

Kinsman,—praise! Life,—praise!
Glory,—praise! Bliss,—praise!
O Cloud,—praise! O Bridegroom,—praise!
Spouse of Her whose feet are soft,—praise!
I, a cur, Thy slave am perplexed,—praise! 185
Our Master Thou, all dazzling bright,—praise!
Eye apprehending forms diverse,—praise!
King, dwelling in the circling, sacred town, I praise!
Lord of the mountain land,—praise!
Thou in Whose locks is the crescent moon,—praise! 190
Blessed Lord of the sacred Eagle-mount,—praise!
Aran of hilly Pūvaṇam,—praise!
Formless, in form revealed Thou art,—praise!
Mountain of mercy ever nigh,—praise!
Light transcending utmost bound,—praise! 195
Clearness, hard to understand,—praise!
Ray of the flawless Gem,—praise!
Loving to those Thou mak'st Thine own,—praise!

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191. Song XXX.

ஆரா அமுதே, அருளே, போற்றி!
பேராயிரமுடைப் பெம்மான், போற்றி! உ00
தாளி அறுகின் றாராய், போற்றி!
நீளொளி ஆகிய நிருத்தா, போற்றி!
சந்தனச் சாந்தின் சுந்தர, போற்றி!
சிந்தனைக் கரிய சிவமே, போற்றி!
மந்திர மாமலை மேயாய், போற்றி! உ0ரு
எந்தமை உய்யக் கொள்வாய், போற்றி!
புலிமுலை புல்வாய்க் கருளினை, போற்றி!
அலைகடல் மீமிசை நடந்தாய், போற்றி!
கருங்குரு விக்கன் றருளினை, போற்றி!
இரும்புலன் புலர இசைந்தனை, போற்றி! உக0
படியுறப் பயின்ற பாவக, போற்றி!
அடியொடு நடு ஈறானாய், போற்றி!
நரகொடு சுவர்க்க' நானிலம் புகாமற்
பரகதி பாண்டியர்க் கருளினை, போற்றி!
ஒழிவற நிறைந்த ஒருவ, போற்றி! உகரு
செழுமலர்ச் சிவபுரத் தரசே, போற்றி!

Ambrosial grace that satiates not,—praise!
Our Lord, the bearer of a thousand names,—praise! 200
Thou Whose garland is the Tāḷi-arrugu,—praise!
Dancer in light expanding far,—praise!
O Beauteous with the santhal wood perfume,—praise!
Bliss, hard for thought to reach,—praise!
On Mandira's mighty mount Thou dwell'st,—praise! 205
Thou Who dost undertake to save us,—praise!
Thou Who in grace didst give the tiger's dug to th' antelope,—praise!
Thou Who didst walk upon the billowy sea,—praise!
Thou didst give grace that day to the black bird,—praise!
Thou didst appear by sense discerned,—praise! 210
Fiery One on earth displayed,—praise!
Thou art the First, the Midst, the Last,—praise!
Hell, Paradise, or pendant Earth not entering,
The heavenly goal Thou gav'st unto the Pāṇḍiyan,—praise!
Thou that fillest all, to Thee be praise! 215
King of Çiva-puram rich with clustering flowers, to Thee be praise!

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199. Song XI. 3, 4. 201. Song XIX. 36. 205. Mount *Mandara*. 209. The forty-seventh 'sport.'

கழுநீர் மாலைக் கடவுள், போற்றி!
தொழுவார் மைய றுணிப்பாய், போற்றி!
பிழைப்பு வாய்ப்பொன் றறியா நாயேன்
குழைத்த சொன்மாலை கொண்டருள், போற்றி! ௨௨௦
புரம்பல எரித்த புராண, போற்றி!
பரம்பரஞ் சோதிப் பரனே, போற்றி!
போற்றி! போற்றி! புயங்கப் பெருமான்,
போற்றி! போற்றி! புராணகாரண!
போற்றி, போற்றி, சயசய, போற்றி! ௨௨௫

God, garlanded with purple lotus flower, to Thee be praise!
Thou dost cut off bewilderment of those that worship Thee,—praise!
Praise! Take in grace this wreath of babbling words
From me, mere cur, that know not to distinguish false from true! 220
Ancient of days, Burner of many towns,—praise!
Infinite Lord of splendours infinite,—praise!
Praise! Praise! Bhuyaṅga-Perumān!
Praise! Praise! Ancient-cause of all!
Praise! Praise! Triumphant praise! 225

௫. ஆவது

திருச் சதகம்.

பத்தி வைராக்கிய விசித்திரம்.

§ க. மெய் யுணர்தல்.

க.

மெய்தான் அரும்பி விதிர்விதிர்த் துன்விரை ஆர்கழற்கென்
கைதான் றலைவைத்துக் கண்ணீர் ததும்பி வெதும்பி உள்ளம்

HYMN V.

THE SACRED CENTO.

RELIGIOUS ENTHUSIASM.

Introduction to the Sacred Cento.

This remarkable poem contains a hundred especially flowing and harmonious verses of varying metres. These are divided into ten decads, and the whole are connected by the law which requires, that the last word of each verse shall begin the following verse. The whole ten lyrics with their hundred verses are thus linked together. This arrangement, which is very common in Tamil, is called *Anthāthi*, which I venture to translate 'Anaphoretic verse.' This cento is intended to exhibit the progress of the soul through the successive stages of religious experience till it loses itself in the rapture of complete union with the Supreme. The general title given by one editor is equivalent to 'The Varying Phases of Religious Enthusiasm;' at least this is the nearest expression for it that I can find in English. The poem is supposed to have been composed in Tiru-perun-turrai immediately after the departure of the Saints, for some time Māṇikka-Vāçagar's companions, who passed through fire and went home to Çivan. From the border of the tank, where the divine conflagration had arisen, into the midst of which his companions had thrown themselves, he returned to the Kondrai tree, where he spent a long period in solitary meditation, of which these poems are the sum. He surveys his past experiences, contemplates the work assigned him, and while he begins the series of sacred poems by which he was to establish the Çaiva system in the hearts of his fellow-countrymen, he never ceases to complain in most touching language, that he is not permitted at once to follow his Master and brethren into the rest and glory of Paradise. This is indeed the burthen of much of his poetry.

The titles of the ten decads, into which the poem is divided, indicate in some measure the course of his thoughts and the character of his mental conflicts. There is a most pathetic alternation of rapturous and realizing devotion with coldness and apathy, and even, it seems, of temporary abandonment to gross sensuality. It is to be doubted whether the whole of these verses are of one period, and I should prefer to think that they really embody his meditations and soliloquies up to the period of his final settlement in Çithambaram.

DECAD I.

THE COGNITION OF THE TRUE.

I.

Humble access to the new Master.

My frame before Thy fragrant foot is quivering like an opening bud ;—
My hands above my head I raise ;—while tears pour down, my melting soul,

பொய்தான் றவிர்த்துன்னைப் போற்றி, சயசய போற்றி என்னும்;
கைதானெகிழவிடேன், உடையாய், என்னைக்கண்டுகொள்ளே! ௪

௨.

கொள்ளேன் புரந்தரன் மால்அயன் வாழ்வு; குடிகெடினும்,
நள்ளேனினதடியாரொடல்லா னரகம்புகினும்,
எள்ளேன் றிருஅருளாலே இருக்கப் பெறின், இறைவா! ௭
உள்ளேன் பிறதெய்வம், உன்னைஅல்லாதெங்கள் உத்தமனே!

௩.

உத்தமன், அத்தன், உடையான் அடியே நினைந்துருகி,
மத்த மனத்தொடு மால்இவன், என்ன மனநினைவில்
ஒத்தன ஒத்தன சொல்லிட, ஊர்ஊர் திரிந்தெவரும்
தத்த மனத்தன பேச, எஞ்ஞான்றுகொல் சாவதுவே? ௧௨

௪.

சாவமுன் னுட்டக்கன் வேள்வித் தகர்தின்று, நஞ்சம்அஞ்சி,
ஆவஎந் தாய், என்றவிதா இடுநம் மவர். அவரே

The false renouncing, praises Thee;—with songs of triumph praises Thee,—
Nor suffer I adoring hand to rest;—O Master, look on me! 4

II.

Self-surrender. He accepts the ascetic life.

I ask not bliss of Indra, Māl, or Ayan;—though my house and home
Be ruin'd, friendship form I none save with Thine own;—though hell's abyss
I enter, I unmurmuring go, if grace divine appoint my lot;—
O King! no other god save Thee I ponder, our Transcendent Good! 8

III.

He is despised as a mad enthusiast.

Transcendent Good! Owner and Sire! Thy servant melting thinks on Thee;
In raptures meet I utter forth my fever'd soul's ecstatic joys,
Still wandering from town to town; while men cry out, 'A madman this;'
And each one speaks, with mind distraught, discordant words. O, when comes
death? 12

IV.

None to be worshipped but Çivan.

Erewhile was Dakshan's offering death. They ate the flesh, and poison feared!
'Our Father,' cried our friends and worshipt Him with suppliant voice.

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5. In original, Puran-dura = 'town-render.' An epithet of Indra. See Muir, vol. v. p. 113, &c.
13. See the account of Dakshan's sacrifice. Comp. VIII. 85, &c.; XII. 16-20; XIII. 13-16; XIV. 13, &c. This is a very ambiguous verse.

மூவர்என் றேஎம்பி ரானொடும் எண்ணி, விண் ணாண்டுமண்மேல்
தேவர்என் றேஇறு மாந்தென்ன பாவந், திரிதவரே ! ௧௬

௫.

தவமே புரிந்திலன் ; றண்மலர் இட்டுமுட் டாதிறைஞ்சேன் ;
அவமே பிறந்த அருவினை யேன்உனக் கன்பருள்ளாம்
சிவமே பெறுந்திரு வெய்திற்றி லேனின் றிருஅடிக்காம்
பவமே ; அருளு கண்டாய், அடியேற் கெம்பரம்பரனே ! ௨௦

௬.

பரந்து, பல் லாய்மலர் இட்டு, முட் டாதடி யேஇறைஞ்சி,
இரந்தஎல் லாம்எமக் கேபெறலாம் என்னும் அன்பர்உள்ளம்
கரந்துநில் லாக்கள்வ னே ! நின்றன் வார்கழற் க்ன்பெனக்கும்
நிரந்தரமாய் அருளாய், நின்னை ஏத்த முழுவதுமே ! ௨௪

௭.

முழுவதுங் கண்டவனைப் படைத்தான் முடிசாய்த்து முன்னாள்
செழுமலர்கொண் டெங்குந்தேட அப் பாலன்இப்பால்எம்பிரான்

And yet 'Three are the gods that rule in heaven and earth,' they vainly deem.
What sin is this your haughty minds breathe out, ye erring penitents? 16

V.

I plead no merit,—am no real devotee.

No penance have I done, nor bowed, with hand unstinting scatt'ring flowers;
Born all in vain,--to 'cruel deeds' a thrall, —the bliss of Çivan's heav'n,
Amongst Thy loving ones, I've fail'd to gain; see, and in grace bestow
On me, Thy slave, consummate life beneath Thy feet, Supernal Lord! 20

VI.

Grace unfailing to the faithful.

They roam'd and cull'd choice varied flowers to lay in worship at Thy feet,
They deemed that all they sought they should obtain; and from these loving hearts
In mystic guile Thou hidest still, abiding not! In grace bestow,
Love to Thy glorious foot, that I may ceaseless praise with perfect song! 24

VII.

Çivan was an ascetic, as I am now.

Erewhile the Maker's-maker bowed, brought blooming flowers, and everywhere
Sought for Th' All-seeing One, nor found. Our mighty One, Who dwells beyond,

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17. See Pope's *Kurraḷ*, ch. xxvii. 18. See my *Nālaḍi*, ch. xi. 21. Lit. 'many flowers.' These are fourfold: 'branch-flower' (கோட்டுப்பூ), 'creeper-flower' (கொடிப்பூ), 'water-flower' (நீர்ப்பூ), and 'ground-flower' (நிலப்பூ). Comp. Kōyil Pur. I. 15–21. 23. Song III. 125, &c. 25. I.e. Vishṇu, who produced Brahmā, the Demiurge. Muir, vol. iv. pp. 266, 267: 'Tato Brahmā samābhavat, SA TASYAIVA PRASĀDAJAḤ.'

கழுதொடு காட்டிடை நாடகம் ஆடிக் கதியிலியாய்
உழுவையின் றோல்உடுத் துன்மத்த' மேற்கொண் டுழிதருமே. ௨௮

௮.

உழிதரு காலுங் கனலும் புனலொடு மண்ணும்விண்ணும்
இழிதரு காலம்எக் காலம் வருவது, வந்ததற்பின்
உழிதரு கால்அத்த! உன்னடியேன் செய்த வல்வினைையைக்
கழிதரு காலமும் ஆய்அவை காத்தெம்மைக் காப்பவனே! ௩௨

௯.

பவன், எம்பிரான், பனிமாமதிக் கண்ணி, விண்ணோர்பெருமான்,
சிவன்எம்பிரான்என்னை ஆண்டு கொண்டான்என் சிறுமை
கண்டும்,
அவன்எம்பிரான்என்ன நான்அடியேன் என்ன இப்பரிசே
புவன்எம்பிரான் றெரியும்பரி சாவ தியம்புகவே! ௩௬

௧௦.

புகவே தகேன் உனக் கன்ப ருள்யான், என்பொல் லாமணியே!
தகவே எனைஉனக் காட்கொண்ட தன்மைஎப் புன்மையரை

Here in the wilds with demons danced, a homeless, friendless one; and there
In tiger-skin arrayed Himself, as madman wand'ring to and fro! 28

VIII.

Save Thy servants in the day of doom!

The wand'ring wind, the fire, the flood, the earth, the heaven,—a time shall be,
When these adown the gulf shall go! After that hour unknown has come
The deeds—mighty the soul to bind—Thy slave in wand'ring days has done,—
Let the time come for these to pass! Guard us from these, our Guardian then! 32

IX.

Bhavan's our Lord.

Bhavan's our Lord, Whose garland is the cool vast moon, of heavenly ones
The Prince. Çivan's our Lord, Who made me His, my meanness though He saw.
Our Lord Supreme is He, and I, His lowly servant, thus declare:
That earth may know, sound out that Bhuvan is our Lord! 36

X.

'Tis wondrous grace that sought me out.

Unmeet was I to enter 'mongst Thy loving ones, my flawless Gem!
Ambrosia rare! The way Thou took'st me for Thine own and mad'st me meet!

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27. NOTE I. 28. Kōyil Pur. II. 32. 29–32. Comp. the 'Dies irae.' 31. Pope's *Nālaḍi*, ch. xi. 33. Muir, vol. iv. p. 328. *Bhavan* = 'the existent,' 'the eternal.' 36. *Bhuvan*: an epithet of Çivan, 'Lord of the air,' Muir, vol. iv. p. 25.

மிகவே உயர்த்தி விண்ணோரைப் பணித்தி, அண்ணாஅமுதே!
நகவே தகும், எம்பிரான், என்னை நீசெய்த நாடகமே! ௪0

§ உ. அறிவுறுத்தல்.

கக.

நாடகத்தால் உன்னடியார் போனடித்து நானடுவே,
வீடகத்தே புகுந்திடுவான் மிகப்பெரிதும் விரைகின்றேன்;
ஆடகச்சீர் மணிக்குன்றே! இடையறா அன்புனக்கென்
ஊடகத்தே நின்றுருகத் தந்தருள், எம் முடையானே! ௪௪

கஉ.

யானேதும் பிறப்பஞ்சேன்; இறப்பதனுக் கென்கடவேன்?
வானேயும் பெறில், வேண்டேன்; மண்ணாள்வான் மதித்தும் இரேன்;
தேனேயும் மலர்க்கொன்றைச் சிவனே! எம் பெருமான்! எம்
மானே! உன் அருள்பெறுநாள் என்றென்றே வருந்துவனே. ௪அ

The very meanest lifting high, Thou didst the heav'nly ones bring low!
What Thou our Lord to me hast done is as a play men laugh to see! 40

DECAD II.

THE IMPARTATION OF DIVINE KNOWLEDGE.

XI.

A prayer for perfect love.

'Midmost of Thy devoted ones, like them in mystic dance to move;
Within Thy home above to gain wish'd entrance, lo, I eager haste!
O golden-glorious Hill of gems! Give grace, that ceaseless love to Thee,
Our Master, in my heart of hearts, melting my very soul, may 'bide. 44

XII.

Longing for grace alone.

I dread not any birth. To death what should I owe! Nor do I crave
Even heaven itself to gain. No power to rule this earth do I esteem.
O Çivan, crowned with cassia-flowers that sweets distil; our Perumān!
Our only Lord! I fainting cry: 'When comes the day I find Thy grace?' 48

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41. Comp. T. A. P., ch. vi. [This fine metre is நாலடித் தரவு கொச்சகக் கலிப்பா. So X–XIII, XV, XXXI, XXXVIII–XL; and VIII, XVI have the same rhythm, but six lines. It has four feet (mostly காய்) and Veṇ-ḍaḷai (G. 179). In Greek poetry it is Epichoriambic.]

க௩.

வருந்துவனின் மலர்ப்பாதம் அவைகாண்பா னாய்அடியேன்
இருந்துநல மலர்புனையேன் ஏத்தேனாத் தழும்பேறப்
பொருந்தியபொற் சிலைகுனித்தாய்! அருள்அமுதம் புரியாயேல்
வருந்துவனற் றமியேன்மற் றென்னேநான் ஆம்ஆறே? ௫௨

௫௧. மேருமலை, XIV. 1.

க௪.

ஆமாறுன் றிருவடிக்கே அகங்குழையேன், அன்புருகேன்,
பூமாலை புனைந்தேத்தேன், புகழ்ந்துரையேன், புத்தேளிர்
கோமான்! நின் றிருக்கோயிறூகேன், மெழுகேன், கூத்தாடேன்,
சாமாறே விரைகின்றேன், சதுராலே சார்வானே! ௫௫

க௫.

வானாகி மண்ணாகி வளியாகி ஒளியாகி,
ஊனாகி உயிராகி உண்மையுமாய் இன்மையுமாய்க்
கோனாகி யானெனதென் றவரவரைக் கூத்தாட்டு
வான்ஆகி நின்றாயை என்சொல்லி வாழ்த்துவனே? ௬௰

XIII.

Without Thy presence I pine.

I ever pine Thy flow'ry feet to see,—Thy slave, dog though I am!
I sit, no fitting flowers present, my tongue no rising raptures speaks.
Thou Who the well-strung golden bow didst bend! Ambrosia of Thy grace
If Thou give not, I PINE,—a wretch forlorn,—what other can I be? 52

XIV.

Deadness of soul.

My inmost self PINES not, as were befitting, for Thy sacred Foot;
Nor melts in love; I bring no wreath; speak out no worthy word of praise;
Within the shrine of Him, the King of gods, perform no service due; 55
Nor move in dance. To death I haste! Thou Whom true wisdom bringeth nigh!

XV.

God all in all.

Thou art the Heaven; Thou art the Earth; Thou art the Wind; Thou art the Light;
The Body Thou; the Soul art Thou; Existence, Non-existence Thou;
Thou art the King; these puppets all Thou dost make move, dwelling within,
That each one says: 'Myself and mine.' What shall I say? How render PRAISE? 60

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51. Çivan is a great master of the bow. With a single arrow he destroyed the three cities. Comp. Muir, vol. iv. pp. 223–228.

60. 'Who slays conceit that utters "I" and "mine,"
Shall enter realms above the powers divine." *Kurral*, 346 (p. 245).

கசு.

வாழ்த்துவதும் வானவர்க டாம்வாழ்வான் மனநின்பால்
தாழ்த்துவதுந் தாம்உயர்ந்து தம்மையெல்லாந் தொழவேண்டிச்,
சூழ்த்துமது கரமுரலுந் தாரோயை! நாயடியேன்
பாழ்த்தபிறப் பறுத்திடுவான் யானும்உன்னைப் பரவுவனே! சுச

கஎ.

பரவுவார் இமையோர்கள்; பாடுவன நால்வேதம்;
குரவுவார் குழன்மடவாள் கூறுடையா ளொருபாகம்;
விரவுவார் மெய்யன்பின் அடியார்கண் மேன்மேலுன்
அரவுவார் கழலிணைகள் காண்பாரோ? அரியானே! சுஅ

கஅ.

அரியானே! யாவர்க்கும் அம்பரவா! அம்பலத்தெம்
பெரியானே! சிறியேனை ஆட்கொண்ட பெய்கழற்கீழ்
விரைஆர்ந்த மலர்தூவேன், வியந்தலறேன், நயந்துருகேன்
தரியேனுன் ஆமாறென்? சாவேனுன், சாவேனே! எஉ

XVI.

My praise is pure. Free me from embodiments.

The heavenly ones adore Thee still heaven's bliss to share! Their minds to Thee
They lowly humble that, on high exalted, men may worship them;
Thou round whose flower-wreath hum the honey-bees! Thy slave, I praise
Thee, even I, that Thou may'st save from idle round of earthly birth! 64

XVII.

The bliss of Çivan's heaven of presence.

The heavenly dwellers chaunt Thy praise; the fourfold Vēdas utter song;
She of the shining locks that shed perfume is sharer of Thy seat;
There in true love Thy servants all commingling dwell; there, more and more,
Thy feet with sounding anklets girt do they behold, Thou hard to know! 68

XVIII.

This abandonment is unendurable.

Thou Whom 'tis hard to know,—in sky and in the golden court revealed,—
Our mighty One! beneath the jewelled feet where I was made Thine own,
No more I scatter fragrant flowers, nor wondering weep, nor melt in love.
'Tis past my power to bear! How can it be? I die, insooth, I die! 72

கசுo.

வேனில்வேண் மலர்க்கணைக்கும் வெண்ணகைச் செவ்வாய்க்
கரிய,
பானலார் கண்ணியர்க்கும் பதைத்துருகும் பாழ்நெஞ்சே!
ஊனெலா நின்றுருகப் புகுந்தாண்டா னின்றுபோய்,
வானுளான், காணாய், நீ மாளாவாழ் கின்றாயே! எசு

உo.

வாழ்கின்றாய் வாழாத நெஞ்சமே! வல்வினைப்பட்
டாழ்கின்றாய் ஆழாமற் காப்பானை யேத்தாதே,
சூழ்கின்றாய் கேடுனக்குச் சொல்கின்றேன், பலகாலும்
வீழ்கின்றாய், நீ அவலக் கடலாய வெள்ளத்தே! அo

XIX.

He is above: we earthly still.

With flow'ry arrows in the spring-time comes the god of soft desire,
And witching smile of maidens fair, with rosy mouths and flower-wreathed locks!
Poor soul,—that pants and melts through these,—Who made thee His, and
thrilled thy frame,
To-day hath gone and dwells in heaven; yet see, thou still art lingering here! 76

XX.

O soul be wise!

O soul, that livest here in joy! Of life's true joys bereft, in mire
Thou sink'st of 'mightydeeds'! Him Who guards men from sinking praisest not!
Thou art devising ruin to thyself,—I tell thee so full oft;
Thou'rt sinking even now beneath the FLOOD of the distressful sea! 80

§ ௩. சுட்டறுத்தல் [தன்செயல் அறுத்தல்].

உக.

வெள்ளந்தாழ் விரிசடையாய்! விடையாய்! விண்ணோர்
பெருமானே! எனக்கேட்டு வேட்ட நெஞ்சாய்ப்
பள்ளந்தாழ் உறுபுனலிற் கீழ்மேல் ஆகப்
பதைத்துருகும் அவர்நிற்க, என்னை ஆண்டாய்க்
குள்ளந்தா னின்றுச்சி அளவு' நெஞ்சாய்
உருகாதால் உடம்பெல்லாங் கண்ணாய், அண்ணா
வெள்ளந்தான் பாயாதா னெஞ்சங் கல்லாம்,
கண்ணிணையு' மரம்ஆந், தீ வினையி னேற்கே! அ௪

உஉ.

வினையிலே கிடந்தேனைப் புகுந்து நின்று,
போதுநான் வினைக்கேடன், என்பாய் போல

DECAD III.

DYING TO SENSE AND SELF.

This decad describes the mystic experience known by Çaiva Siddhāntis as *Ñāna-çarithai*, in which the devotee, though able to discern God in and above and beyond all things, continues to perform outward rites (Çarithai) and to avail himself of all means of grace. See Çiva-Piragāçam II. 48. Since Çivan so deigns to manifest, and yet veil, His Presence, the devotee is assiduous in performance of all prescribed acts of worship, while his soul transcends the visible, and by Ñānam (in this connection = *divine Faith*) sees God.

XXI.

I have relapsed into apathy.

'Through Thine expanding locks the FLOOD pours down;
the Bull is Thine, Lord of the heavenly ones!'—
They sang, and stood, with panting, melting souls,
like torrent plunging in th' abyss! and I,
With yearning soul I heard! Thou mad'st me Thine! Yet now
from head to foot, I melt not;—from my eyes
The rushing waters pour not down;—my heart
is stone;—both eyes are wood to SINFUL me! 84

XXII.

Deadness has come over me.

Thou ent'ring stood'st by me fast bound IN SIN;
as one who says, 'I'm sin's destroyer, come!'

இனையனுன், என்றுன்னை அறிவித் தென்னை
ஆட்கொண்டெம் பிரான் ஆனாய்க் கிரும்பின் பாவை
அனையநான் பாடேனின் ருடேன், அந்தோ!
அலறிடேன், உலறிடேன் ஆவி சோரேன்,
முனைவனே! முறையோ, நான் ஆன ஆறு
முடிவறியேன், முதல் அந்தம் ஆயி னானே! அஅ

உங.

ஆயநான் மறையவனு' நீயே ஆதல்
அறிந்தியா னியாவரினுங் கடையன் ஆய
நாயினேன் ஆதலையு' நோக்கிக் கண்டு,
நாதனே! நானுனக்கோர் அன்பன் என்பேன்
ஆயினேன் ஆதலால் ஆண்டு கொண்டாய்;
அடியார்தாம் இல்லையே அன்றி மற்றோர்
பேயனேன் இதுதானின் பெருமை அன்றே?
எம்பெருமான்! என்சொல்லிப் பேசு கேனே? கஉ

Thyself announcing thus, Thou mad'st me Thine,—
becam'st my mighty Lord. Like iron statue, I
Now sing no praise, nor dance, nor weep, nor wail,
nor faint with bliss. Behold, O Primal One,
To Thee I make my plaint; nor know how this
with me shall end, Thou Who art First and Last! 88

XXIII.

Very vile, but Thine: save me!

Thou'rt Āyan, Thou the fourfold Vēdas' Lord;
I know Thee,—I, lowest of men that live;
I know,—and see myself a very cur;—
yet Lord, I'll say I am Thy loving one!
Though such I was, Thou took'st me for Thine own.
Thy saints are here no longer, only I,
Vile wretch! and is it thus Thy greatness shines?
Our Perumān, what shall I say to Thee? 92

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87. Song XXVII. 11, &c. 89. Vishṇu and Brahmā. This is strictly Kṛishṇa, the 'cow-herd'; not Ăyan, but Āyan.

உச.

பேசிற்றும் ஈசனே! எந்தாய்! எந்தை!
    பெருமானே! என்றென்றே பேசிப் பேசிப்;
பூசிற்றுன் றிருநீறே நிறையப் பூசிப்;
    போற்றி, எம் பெருமானே! என்று பின்று
நேசத்தாற் பிறப்பிறப்பைக் கடந்தார் தம்மை
    ஆண்டானே! அவாவெள்ளக் கள்வ னேனை
மாசற்ற மணிக்குன்றே! எந்தாய், அந்தோ,
    என்னைநீ ஆட்கொண்ட வண்ணந் தானே! கசு

உரு.

வண்ணந்தான் சேயதன்று, வெளிதே அன்ற’
    னேகஅன் ஏகன் அணுஅணுவில் இறந்தாய், என்றங்
கெண்ணந்தான் றடுமாறி இமையோர் கூட்டம்
    எய்தும் ஆறறியாத எந்தாய்! உன்றன்
வண்ணந்தான் அதுகாட்டி, வடிவு காட்டி,
    மலர்க்கழல்கள் அவைகாட்டி, வழிஅற் றேனைத்

XXIV.

Thy votary, though full of sin.

And if I spake, ‘Thou’rt Īçan, Father, Sire
    great Perumān;’ thus have I ever said;
If I besmear’d, ’twas sacred ash alone
    I smear’d, still praising Thee, our Perumān;
Who erst made those Thine own who’d passed by love
    o’er birth and death. In torrent plunged of lust
And guile, behold me, spotless Hill of gems!
    Father! ’Twas such an one Thou mad’st Thine own! 96

XXV.

The mystery of His being.

Thy colour is not red,—nor white Thy form;—
    Thou’rt Many, One; Atom, than Atom far
Subtler; the heavenly host in ’wildered thought
    know not the way, Father, to reach Thy feet.
Thou showd’st Thy form, Thy beauty didst display;
    didst show Thy flow’ry feet! Me wandering, Thine

திண்ணந்தான் பிறவாமற் காத்தாட் கொண்டாய்;
எம்பெருமான்! என்சொல்லிச் சிந்திக் கேனே? கoo

உசு.

சிந்தனைநின் றனக்காக்கி, நாயி னேன்றன்
கண்ணிணைநின் றிருப்பாதப் போதுக் காக்கி,
வந்தனையும் அம்மலர்க்கே ஆக்கி, வாக்குன்
மணிவார்த்தைக் காக்கிஐம் புலன்கள் ஆர
வந்தனை, ஆட் கொண்டுள்ளே புகுந்த விச்சை
மால் அமுதப் பெருங்கடலே! மலையே! உன்னைத்
தந்தனை, செந் தாமரைக்கா டனைய மேனித்
தனிச்சுடரே! இரண்டுமிலித் தனிய னேற்கே. கoச

உஎ.

தனியனேன் பெரும்பிறவிப் பௌவத் தெவ்வத்
தடந்திரையால் எற்றுண்டு, பற்றொன் றின்றிக்
கனியைநேர் துவர்வாயார் என்னுங் காலாற்
கலக்குண்டு, காமவான் சுறவின் வாய்ப்பட்'

Thou mad'st, safeguarding me from future 'birth'!
Our Perumān, what shall I say, what THINK? 100

XXVI.

Wonders of grace.

Thou mad'st my THOUGHT Thy THOUGHT! Of me, mere cur,
Thou mad'st the eye rest on Thy foot's blest flower,
Thou mad'st me bow before that flower alone! My mouth
Thou mad'st to speak abroad Thy gem-like word!
My senses five to fill Thou cam'st, and mad'st me Thine.
Ambrosial Sea of magic might! O Mount! Thyself
Thou gav'st, Thy form like wild of roseate lotus flowers,
to LONELY helpless me, Thou Only-Light! 104

XXVII.

The voyage.

I, LONELY, tost by billows broad of anguish sore,
on the great 'sea of birth,' with none to aid;
Disturbed by winds of mouths roseate like ripened fruit,
lay caught in jaws of the sea-monster lust!

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105. See Pope's *Kurral*, pp. 187, 188.

இனிஎன்னே உய்யும் ஆறென்றென் றெண்ணி,
அஞ்செழுத்தின் புணைபிடித்துக் கிடக்கின் றேனை
முனைவனே! முதல் அந்தம் இல்லா மல்லற்
கரைகாட்டி ஆட்கொண்டாய், மூர்க்க னேற்கே! க0அ

உஅ.

கேட்டாரும் அறியாதான், கேடொன் றில்லான்,
கிளை இலான், கேளாதே எல்லாங் கேட்டான்;
நாட்டார்கள் விழித்திருப்ப ஞாலத்துள்ளே
நாயினுக்குத் தவிசிட்டு, நாயி னேற்கே
காட்டா தனஎல்லாங் காட்டிப் பின்னுங்
கேளா தனஎல்லாங் கேட்பித் தென்னை
மீட்டேயும் பிறவாமற் காத்தாட் கொண்டான்,
எம்பெருமான் செய்திட்ட விச்சை தானே! ககஉ

உகூ.

விச்சைதான் இதுஒப்ப துண்டோ? கேட்கின்
மிகுகாதல் அடியார்தம் அடியன் ஆக்கி,

'Henceforth what way to 'scape?' I frequent cried! then thought,
and seiz'd the raft of Thy Five Letters! So to me,
O Primal One, Thou showd'st a boundless fertile shore,
and mad'st the rash insensate one Thine own! 108

XXVIII.

What He did for me!

Him none by hearing know; He knoweth no decay;
He hath no kin; naught asking, heareth all!
While people of the land beheld, here on this earth
to me, a cur, He gave a royal seat;
To me, a dog, all things not shown before, He showed;
all things not heard before, He caused to hear;
And guarding me from future 'birth,' He made me His.
Such is the wondrous work our Lord hath wrought for me! 112

XXIX.

His appearing!

The WONDER this! Say, is there aught like this?
He made me servant of His loving saints;

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107. NOTE II. 112. Comp. XLI, and VIII. 33, &c. 113. Kōyil Pur. IV. 59. 'Service to the saints.'

அச்சந்தீர்த் தாட்கொண்டான்; அமுதம் ஊறி
　　அகநெகவே புகுந்தாண்டான், அன்பு கூர
அச்சன், ஆண் பெண்அலி ஆகாசம் ஆகி,
　　ஆர் அழலாய், அந்தமாய் அப்பா னின்ற
செச்சைமா மலர்புரையு' மேனி, எங்கள்
　　சிவபெருமான் எம்பெருமான், தேவர் கோவே! ககசு

ஙூ0.

தேவர்கோ அறியாத தேவ தேவன்,
　　செழும்பொழில்கள் பயந்து, காத் தழிக்கு மற்றை
மூவர்கோ னாய்நின்ற முதல்வன், மூர்த்தி,
　　மூதாதை, மாதாளும் பாகத் தெந்தை,
யாவர்கோன் என்னையும்வந் தாண்டு கொண்டான்;
　　யாம் ஆர்க்குங் குடிஅல்லோம், யாதும் அஞ்சோம்,
மேவினோம், அவன் அடியார் அடியா ரோடு
　　மேன்மேலுங் குடைந்தாடி ஆடு வோமே! கஉ0

Dispell'd my fear, ambrosia pouring forth, He came,
　　and while my soul dissolv'd, in love made me His own;
The Sire,—Male, Female, Neither, Ether pure,—was He;
　　as wondrous Fire; as End of all; beyond all far;
His body like a flower of golden hue;
　　our Çiva-Perumān, our Lord, OF GODS THE KING! 116

XXX.

Triumph.

The GOD OF GODS, to king of gods unknown;
　　King of the 'Three'; what teeming worlds create,
Preserve, destroy; the First; Essence divine;
　　the Sire of sires; Father, whose half the Mother is;
The King of all! He came, and made me, too, His own.
　　Henceforth I'm no one's vassal; none I fear!
We've reached the goal; with servants of His saints
　　in sea of bliss we evermore shall bathe! 120

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115. See Çiva-ñāna-bōdham, Aphorism I. These three, 'Male, Female, Neither' (i.e. all beings animate and inanimate), include all the phenomenal universe. The END is Çivan's name in the same aphorism. 116. Song XIX. 4. 117. Even to Indra. Comp. 'sport,' 1.

§ ௪. ஆத்தும சுத்தி.

[Metre: six feet—Āçiriya-Viruttam, G. 193. Formula mostly is:—மா|வி|வி|வி|வி|-காய். In classical metre it is:—

– ᴗ | – ᴗ ᴗ | – ᴗ ᴗ | – ᴗ ᴗ | – ᴗ ᴗ | – ᴗ ᴗ –
Tr. | dact. | | | | choriamb.]

௩௧.

ஆடு கின்றிலை ; கூத்துடை யான்கழற் கன்பிலை ; என்புருகிப்
பாடு கின்றிலை ; பதைப்பதுஞ் செய்கிலை ; பணிகிலை ; பாதமலர்
சூடு கின்றிலை ; சூட்டுகின் றதும்இலை; துணையிலி பிணநெஞ்சே !
தேடு கின்றிலை ; தெருவுதோ றலறிலை ; செய்வதொன் றறியேனே.
௧௨௪

௩௨.

அறிவி லாதவ்எனைப்புகுந்தாண்டுகொண்டறிவதைஅருளிமேல்,
நெறி எலாம்புலம் ஆக்கிய எந்தையைப் பந்தனை அறுப்பானைப்,
பிறிவிலாத இன்னருள்கள்பெற்றிருந்து, மாறுடுதி, பிணநெஞ்சே!
கிறி எலாமிகக்கீழ்ப்படுத்தாய், கெடுத்தாய், என்னைக்கெடும்ஆறே.
௧௨௮

Decad IV.

THE SOUL'S PURIFICATION.

XXXI.

The sluggish soul.

Thou dancest not; thou hast no love for the Dancer's foot; with melting thrill
Thou singest not; thou throbbest not; thou bowest not down; the flower of His foot
Thou wearest not; thou crownest it not with flowers; there's none like Thee, dead heart!
Thou seekest Him not through every street; thou wailest not; nothing know I thou dost! 124

XXXII.

The ungrateful, treacherous heart.

My Sire came, entered, made His own me who knew naught; in mercy taught me all;
Caused me to know the higher path; He loos'd my every bond!—
Despite the gain of changeless, sweetest gifts of grace,—thou'rt changed, dead heart!
Ruined by thee, to all that's false subjected, thus I ruined lie! 128

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121. Note VI.

௩௩.

மாறிநின்றெனைக்கெடக்கிடந்தனையைஎம்மதியிலிமடநெஞ்சே!
தேறு கின்றிலம் இனி உனைச், சிக்கெனச் சிவன்அவன் றிர
டோண்மேல்.
நீறு நின்றது கண்டனை ஆயினு நெக்கிலை, இக்காயம்,
கீறு கின்றிலை, கெடுவதுன் பரிசிது கேட்கவுங் கில்லேனே! ௧௩௨

௩௪.

கிற்ற வாமன மே! கெடு வாய், உடையான் அடிநாயேனை,
விற்றெ லாமிக ஆள்வதற் குரியவன் விரைமலர்த் திருப்பாத
முற்றி லாஇளந் தளிர்பிரிந் திருந்துநீ உண்டன எல்லாமுன்,
அற்ற ஆறுநின் னறிவுநின் பெருமையும் அளவறுக் கில்லேனே. ௧௩௬

௩௫.

அளவறுப்பதற் கரியவன் இமையவர்க் கடியவர்க் கெளியானம்,
களவறுத்துநின் றாண்டமைகருத்தினுட் கசிந்துணர்ந் திருந்தேயும்

XXXIII.

Heart unworthy of trust: insensible to complaint.

My foolish senseless HEART, that changing, RUIN bring'st to me,
Henceforth I trust thee nevermore ;—assuredly on Çivan's mighty arm
The ashes thickly smeared thou saw'st, yet melted'st not ; this body's bonds
Thou rendest not,—nor can I bid restore the ruin thou hast wrought. 132

XXXIV.

The utter folly of the fickle mind.

Perish, O restless mind ! before the Master Absolute,
A dog I lay ;—Thou didst enjoy His fragrant flowery Foot ;—
But now thou'rt severed like a young and tender shoot ; all former bliss
Hast lost ! Truly I deem Thy wisdom and Thy greatness measureless ! 136

XXXV.

Insensible to infinite mercy.

When He to heavenly ones inscrutable, of access easy to His saints,
Our hidden sin destroyed, and made me His, thou knew'st the melting joy !

133, 134. 'Who has right of sale.' 136. Irony.

உளகறுத் துனை நினைந்துளம் பெருங்களன் செய்ததும் இலை,
    நெஞ்சே !
பளகறுத் துடை யான்கழல் பணிந்திலை, பரகதி புகுவானே. ௧௪௦

௩௬.

புகுவ தாவதும், போதர வில்லதும், பொன்னகர் புகப்போதற்,
குகுவ தாவதும்,எந்தைஎம்பிரான்என்னை ஆண்டவன்கழற்கன்பு,
நெகுவதாவது, நித்தலும் அமுதொடு தேனொடு பால்கட்டி
மிகுவ தாவதும், இன்றெனின், மற்றிதற் கென்செய்கேன் வினை
    யேனே? ௧௪௪

௩௭.

வினைஎன் போல்உடை யார்பிறர் ஆருடை யான்? அடி நாயேனைத்
தினையின் மாகமும் பிரிவது திருக்குறிப் பன்று; மற் றதனாலே,
முனைவன் பாதநன் மலர்பிரிந் திருந்துநான் முட்டிலேன், தலை
    கீறேன்,
இனையன் பாவனை இரும்புகன் மனஞ்செவி இன்னதென் றறி
    யேனே ! ௧௪௮

Yet, HEART, thou hast not, hating all thy hidden sin, prepar'd an ample field
    for Him,
Nor bow'd before the Master's healing Feet, the heavenly goal to gain! 140

XXXVI.

What remedy?

If 'tis not given to pass the golden gate,—where all may entrance find,
And whence none e'er departs;—nor yet to melt in love before the foot
Of Him, my Sire, my Lord;—if there to me abound no more
Ambrosia, every honied sweet;—a sinful man, what can I do for this? 144

XXXVII.

A sinner—I quit Thee not.

What other sinners are there like to me, cur at the Master's Foot?
Yet not a whit from me to sever is Thy sacred will; and thus,
O Primal One, Thy Foot's fair flower if I should quit, and yet live on,
My soul is iron, stone my mind; my ear to what shall it compare! 148

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147. Comp. Pope's *Kurraḷ*, p. 185, &c.

௩௮.

ஏனை யாவரும் எய்திடல் உற்றமற் றின்னதென் றறியாத
தேனை, யானெனைக் கரும்பினின் றேறலைச், சிவனை, என்சிவ
லோகக்
கோனை, மான்அன நோக்கிதன் கூறனைக் குறுகிலே னெடுங்காலம்,
ஊனை யானிருந் தோம்புகின் றேன்,கெடுவேன்உயிர் ஓயாதே! ௧௫௨

௩௯.

ஒப்பி லாதன உவமனில் இறந்தன ஒண்மலர்த் தாடந்து,
நாயில் ஆகிய குலத்தினுங் கடைப்படும் என்னைநன் னெறி
காட்டித்,
தாயில் ஆகிய இன்அருள் புரிந்தஎன் றலைவனை நனிகாணேன்,
தீயில் வீழ்கிலேன், றிண்வரை உருள்கிலேன், செழுங்கடல்
புகுவேனே! ௧௫௬

௪௦.

வேனில் வேள்கணை கிழித்திட மதிசுடும் அதுதனை நினையாதே,
மானி லாவிய நோக்கியர் படிறிடை மத்திடு தயிராகித்,
தேனி லாவிய திருஅருள் புரிந்தஎன் சிவனகர் புகப்போகேன்,
ஊனில் ஆவியை ஓம்புதற் பொருட்டினும் உண்டுடுத்திருந்தேனே!
௧௬௦

XXXVIII.

Life, a long exile.

The others all have reached the goal, yet I, who know not anything,
Haste not to Thee who art all sweetness, Çivan, King of Çiva-world;
Thou Spouse of her whose eye is like the tender fawn; long time
I still abide, cherish this flesh, and so my death-in-life drags on! 152

XXXIX.

How do I bear life?

O bliss that ceases not! O bliss beyond compare! His bright flower-foot
He gave; to me of kind more base than dogs, He showed the perfect way.
My Chief, who gave me grace sweeter than mother's love, I see not now!
Yet in the fire I fall not, wander not o'er hills, nor plunge me in the sea! 156

XL.

Still the senses' slave!

'When Cupid's dart in springtide wounds, moonlight will scorch;' of this I took
No heed; like milk 'neath churning stick I'm stirred by wiles of those of fawn-
like eyes.
To Çivan's city go I not, where grace as honey to the soul is given;
To cherish soul within the body, still I eat, and garments still put on! 160

§ ௫. கைம் மாறு கொடுத்தல்.

௪௧.

இருகை யானையை ஒத்திருந் தென்னுளக்
கருவை யான்கண்டி லேன்கண்ட தெய்வமே!
வருக! என்றுப ணித்தனை; வான்உளோர்க்க'
ஒருவ னே! கிற்றி லேன்கிறபன் உண்ணவே! ௧௬௪

௪௨.

உண்டொர் ஒண்பொருள் என்றுணர் வார்க்கெலாம்
பெண்டிர் ஆண்அலி என்றறி ஒண்கிலை;
தொண்ட னேற்குள்ள வாவந்து தோன்றினுய்,
கண்டுங் கண்டிலேன் என்னகண் மாயமே! ௧௬௮

௪௩.

மேலை வானவ ரும்மறி யாததோர்
கோல மே! எனை ஆட்கொண்ட கூத்தனே!

DECAD V.

THE RENDERING A FIT RETURN.

XLI.

I did not clearly apprehend Thine appearing.

Like elephant two-handed I saw not
My mind's true germ; I saw but sore distress.
Thou bad'st me, 'come'; yet, 'mid the heavenly ones
'Twas I alone passed not, the senses' slave. 164

XLII.

It must have been illusion. Is HE man?

To all who apprehend that one bright Essence truly is,
As female, male, or lifeless thing Thou art not known;—
To me Thy servant, coming as Thou art, Thou didst appear!
I saw Thee, yet I saw Thee not! What visual juggle this! 168

XLIII.

When shall I really see Thee as Thou art?

Thou Form unique, to even heavenly ones
Unknown! Thou Mystic Dancer, Who didst make me Thine!

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161. An elephant with two trunks would be utterly lost; so I, serving two masters, the heavenly Master and the sense-world. 162. The *guru* in the soul. 166. See Çiva-ñāna-bōdham, Aph. I. p. 11. 'God is not the phenomenal universe, to denote all the contents of which the words *he, she, it* may be used.' Comp. V. 115. 168. It must have been a visual juggle, a mere trick of the eye. *Unbelief follows unfaithfulness.*

ஞால மேவிசும் பே, இவை வந்துபோம்
கால மே, உனை என்றுகொல் காண்பதே? கஎஉ

சச.

காணல் ஆம்பரமே! கட்கிறந்ததோர்
வானி லாப்பொருளே! இங்கொர் பார்ப்பெனப்
பாண னேன்படிற் றாக் கையை விட்டுனைப்
பூணும் ஆறறி யேன்புலன் போற்றியே. கஎசு

சரு.

போற்றி என்றும், புரண்டும், புகழ்ந்துநின்
ருற்றன் மிக்கஅன் பால்அழைக் கின்றிலேன;—
ஏற்று வந்தெதிர் தாமரைத் தாளுறும்
கூற்றம் அன்னதொர் கொள்கைஎன் கொள்கையே! கஅ0

Me Thine! On earth, in heaven, or when all these
Have passed away,—WHEN shall I see Thy face? 172

XLIV.

I am of earth, earthy.

Thou Infinite, by men yet seen! Beyond eye's ken
Thou Essence gleaming bright! Here, like a fledgling, I
Would gladly leave this faulty frame; yet know I not—
Dweller in this sense-world—how I may Thee put on. 176

XLV.

Deadness of soul.

I call not on Thee filled with mighty love,
Nor render praise, nor fall in ecstasy.
'Tis with me as when death confronted Thee,
Bowing before those lotus flowers Thy feet. 180

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180. *Death slain, and brought to life again!*—There is an odd little story in the Skanda Purāṇam (அசுரகண்டம், மார்க்கண்டப்படலம்), which is capable of conveying very impressive teaching. It is as follows:—There was an ancient sage called Mṛikaṇḍa, who, having no son, offered fervent prayers to Çivan, and performed many austerities, always praying for the gift of a worthy son. At length Çivan appeared to him in his hermit's habitation, and promised him a son, who was, however, to be taken from him by death in his sixteenth year. The son was born, and grew up in the wilderness, a pattern of virtue, and an enthusiastic worshipper of Çivan. But at the appointed time, the terrible Yaman, lord of death, came and threw his noose over the doomed youth. Çivan, who loved the devout boy, was enraged at this, and with a kick of his foot laid Yaman (the lord of death) dead on the ground. We may say, by the way, that Yaman seems to us to have been badly treated, since he was after all only doing Çivan's will. However this may be, all the gods came round Çivan imploring mercy for Yaman,—for, however terrible death may be, the worlds cannot get on without him. Accordingly a touch of Çivan's foot restored the god of death to life. The poet's application of this myth is very remarkable. He says in effect: 'I am as dead in soul as Yaman was, but thy touch brings even death to life.' Comp. IX. 70; XV. 41; XXIII. 34; XXIX. 26; *Kurral*, 269; Niti-Nerri-Viḷakkam, 51.

சகூ.

கொள்ளுங் கில்லெனை அன்பரிற் கூய்ப்பணி
கள்ளும் வண்டும் அறுமலர்க் கொன்றையான் !
நள்ளுங் கீழுளு மேலுளும் யாவுளும்
எள்ளும் எண்ணெயும் போனின்ற எந்தையே ! கஅச

சஎ.

எந்தை யாய், எம்பி ரான், மற்று மியாவர்க்கும்
தந்தை, தாய், தம்பி ரான், றனக் கஃதிலான்,
முந்தி என்னுள் புகுந்தனன், யாவரும்
சிந்தை யாலும் அறிவருஞ் செல்வனே ! கஅஅ

சஅ.

செல்வ' நல்குர வின்றிவிண் ணோர்புழுப்
புல்வ ரம்பின்றி யார்க்கும் அரும்பொருள்
எல்லை யில்கழல் கண்டும் பிரிந்தனன் ;
கல்வ கைமனத் தேன்பட்ட கட்டமே ! ககூ௨

XLVI.

Call me, take me once more.

Call, take me 'midst Thy loving ones, Thou crowned
With cassias, home of sweets and humming bees !—
In 'midst, beneath, above, in all contained,
Thou art, my Sire, 'like oil within the seed !' 184

XLVII.

The Self-sufficing sought out me.

Father and Mother, Lord ! To all besides.
Sire, Mother, Lord :—to Him all these are not !
Erewhile within my inmost soul He enterèd,
Whom none by thought can know, the Ever-blissful One ! 188

XLVIII.

I had but a glimpse of His glory.

To Thee, nor wealth, nor want ! From heavenly ones to worms,
And grass,—(no limit), all Thou fillest,—Being rare !
I saw Thy Foot-gem limitless, yet swerved from Thee.
This is the grief I stony-hearted have endured ! 192

௪௯.

கட்ட றுத்தெனை ஆண்டு, கண் ணாரநீ
றிட்ட அன்பரொடு யாவருங் காணவே,
பட்டி மண்டபம் ஏற்றினை, ஏற்றினை,
எட்டி னோடிரண் டும்மறி யேனையே ! ௧௯௬

௫௦.

அறிவ னே ! அமு தே ! அடி நாயினேன்
அறிவ னாகக்கொண் டோ, எனை ஆண்டது ?
அறிவி லாமை அன் றே கண்ட த்தாண்ட நாள்.
அறிவ னோ ? வல்ல னோ ? அரு ளீசனே ! ௨௦௦

§ ௬. அனுபோகசுத்தி.

[Metre : அறுசீர்க்கழி நெடிலடி யாசிரிய விருத்தம். Formula : – மா | – மா | – காய்.]

௫௧.

ஈச னே ! என் எம்மானே ! எந்தை பெருமான் ! என் பிறவி
நாச னே ! நான் யாதும் ஒன் றல்லாப் பொல்லா நாய் ஆன

XLIX.

An appeal.

My bonds Thou loosed'st, mad'st me Thine ! And all
The loving saints—who ashes gave—beheld.
Thou didst exalt, within the temple court,
Ev'n me Thou didst exalt, who knew not anything. 196

L.

I was not chosen for my wisdom or might.

Thou Only-Wise ! Ambrosia ! me, a servile cur,
When Thou didst take and make Thine own, was I then wise ?
Thou saw'st my ignorance that day Thou mad'st me Thine !
Ah, Lord of grace, was I then wise ? was I then strong ? 200

DECAD VI.

OVERFLOWINGS OF JOY.

LI.

No possible return for such mercies !

O Master, O my Mighty One, my Father, Perumān, my births'
Destroyer, Thou Who mad'st me Thine,—an evil wholly worthless dog,

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196. Lit. 'knew not eight and two,' i.e. ten, of which the sign is the letter Y (ய), and this in the mystery of the five syllables represents *the soul*. See NOTE II ; Song I. 1 ; and Uṇmai-viḷakkam 32.

நீச னேனை ஆண்டாய்க்கு நினைக்க மாட்டேன், கண்டாயே,—
தேச னே! அம் பலவனே! செய்வ தொன்றும் அறியேனே. ௨௦௪

௫௨.

செய்வ த்றியாச் சிறு நாயேன் செம் பொற் பாத மலர் காணாப்
பொய்யர் பெறும்பே ற்த்தனையும் பெறுதற் குரியேன்; பொய் இலா
மெய்யர் வெறி ஆர் மலர்ப் பாதம் மேவக் கண்டுங், கேட்டிருந்தும்,
பொய்ய னேஞ்ன் உண்டுடுத்திங் கிருப்ப தானேன் போர் ஏறே!
௨௦௮

௫௩.

போரே றே! நின் பொன்னகர்வாய் நீபோந் தருளி, இருணீக்கி,
வாரே றிளமென் முலையாளோ டுடன்வந் தருள அருள்பெற்ற
சீரே றடியார் நின்பாதஞ் சேரக் கண்டுங் கண்கெட்ட ௨௧௧
ஊரே றாயிங் குழல்வேனோ? கொடியேன் உயிர்தான் உலவாதே.

௫௪.

உலவாக் காலந் தவம் எய்தி உறுப்பும் வெறுத்திங் குனைக்காண்பான்
பலமா முனிவர் நனிவாடப் பாவி யேனைப் பணி கொண்டாய்;

And throughly base;—I cannot think, Thou see'st,—of any meet return to Thee,
O Shining One, Lord of the Porch,—nor know I aught that I can do. 204

LII.

I am still the senses' slave.

Mean cur, that knew not what to do, I gave myself to gain those things
That false ones gain, who ne'er have seen Thy flowery Feet of ruddy gold.
I saw and heard that Thy true saints set free from lies, had gained Thy fragrant Foot;
Yet I,—false one,—O Warrior strong! still eat, am clothed, and here abide. 208

LIII.

I only left!

Thou Warrior strong from out Thy golden city cam'st, mad'st darkness flee;
With Her the beauteous Queen didst deign to come. The glorious devotees
Who grace had gained, approached Thy Feet. I saw, yet like a sightless hog
That roams the village street, shall I still roam a wretch doomed to live on? 212

LIV.

My love is weak.

Full many a saint through deathless time wrought penance,—members mortified,—
With frustrate hope to see Thee here! Yet Thou didst sinful me Thy servant make.

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208. Comp. line 160.

மலமாக் குரம்பை இதுமாய்க்க மாட்டேன்; மணியே! உனைக்
காண்பான்
அலவா நிற்கும் அன்பிலேன் என்கொண் டெழுகேன், எம்
மானே? உகசு

ருரு.

மானேர் நோக்கி உமையாள் பங்கா! வந்திங் காட்கொண்ட
தேனே! அமுதே! கரும்பின் தெளிவே! சிவனே! தென்றில்லைக்
கோனே! உன்றன் றிருக்குறிப்புக் கூடி வார்நின் கழல்கூட,
ஊனார்புழுக்கூடி துகாத்திங் கிருப்ப தானேன், உடையானே! உஉ0

ருசு.

உடையா னே! நின் றனை உள்கி உள்ளம் உருகும் பெருங்காதல்
உடையார் உடையாய்! நின்பாதஞ் சேரக் கண்டிங் கூர்நாயின்
கடைஆ னேனெஞ் சுருகாதேன்; கல்லாமனத்தேன் கசியாதேன்;
முடை ஆர் புழுக்கூடி துகாத்திங் கிருப்ப தாக முடித்தாயே! உஉச

ருஎ.

முடித்த ஆறும் என்றனக்கே தக்க தே; முன்ன டியாரைப்
பிடித்த ஆறுஞ் சோராமற் சோர னேன், இங் கொருத்திவாய்

O Gem! This frame with foulness filled wears not away. To see Thy face,
The strong desire and love 'bide not in me; my Prince, how may I rise? 216

LV.

Still I live this loathed life.

Thy bride is Umai with the fawn-like eyes! Thou cam'st and mad'st me Thine;
Ambrosia Thou, essential sweetness shed! O Çivan, southern Tillai's King!
Thy saints assembled 'neath Thy sacred sign have gone to gather round Thy Feet.
This loathsome body still I guard,--still here I dwell, O MASTER MINE! 220

LVI.

Thy will ordains my exile.

O MASTER MINE! They think on Thee, Thy loving ones, with rapture filled;
They're Thine, Thy Foot I saw them join. Yet here more mean than village cur
I dwell; my heart no rapture feels; my mind is stone, nor melts within.
This body vile I still must guard and here abide,—such is THY WILL! 224

LVII.

My old life of earthly love.

The way THY WILL ordains befits me well! Faithless I strayed, I left
Thy saints. A reprobate was I! How did I watch the one belov'd,

---

220. *Nālaḍi*, ch. iii. 226. ? சோரமல்.

துடித்த ஆறுந் துகில்இறையே சோர்ந்த ஆறும் முகங்குறுவேர்
பொடித்த ஆறும் இவை உணர்ந்து கேடென் றனக்கே சூழ்ந்
தேனே! உ௨அ

ருஅ.

தேனைப், பாலைக் கன்னலின் றெளியை, யொளியைத், தெளிந்
தார்தம்
ஊனை உருக்கும் உடையானை உம்பரானை, வம்பனேன்
நான்னின் னடியே னின்னை ஆண்டாய் என்றால், அடியேற்குத்
தானுஞ் சிரித்தே அருளலாந் தன்மை ஆம்என் றன்மையே! உ௩௨

ருக.

தன்மை பிறரால் அறியாத தலைவா! பொல்லா நாய்ஆன
புன்மை யேனை ஆண்டையா? புறமே போக விடுவாயோ?
என்னை நோக்குவார்யாரே? என்னான் செய்கேன், எம்பெருமான்!
பொன்னே திகழுந் திருமேனி எந்தாய், எங்குப் புகுவேனே? உ௩௬

௬௦.

புகுவேன், எனதே நின்பாதம்; போற்றும் அடியார் உண்ணின்று
நகுவேன், பண்டு தோணோக்கி, நாணம் இல்லா நாயினேன்.

The quiverings of the lip, the folds of circling robe, the timid bashful looks,—
To read love's symptoms there! My mind thus ruin to myself wrought out. 228

LVIII.

Was my vocation a mockery then?

Thou honied Sweetness, purest Joy, Souls' Light, Master Who fill'st with bliss
The frame of those that trust in Thee, Giver of endless gifts! Of worth
I void am yet Thy slave; Thou me hast made Thine own; if this be so,
Thy servant's state would show, I plead, Thy gift of grace was but Thy sport. 232

LIX.

What other refuge have I?

Thy nature others know not, Lord! Me evil cur, lowest of all,
Hast Thou not made Thine own? And wilt Thou let me go cast out from Thee?
Then who will deign to look on me? What shall I do, O Perumān?
Father, whose sacred form is gleam of gold, where shall I refuge find? 236

LX.

I have sure hope: yet how unworthy!

I shall enter beneath Thy Foot which is mine! 'mid saints that adore I standing
Shall laugh, glad as I gaze on the well-known form! shameless dog tho' I am!

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232. Note I.

நெகும்அன்பில்லை; நினைக்காண, நீஆண்டருள, அடியேனும்
தகுவனே, என்றன்மையே, எந்தாய்! அந்தோ, தரியேனே. உ௪0

§ எ. காருணியத் திரங்கல்.

[Metre : அறுசீர்க்கழி நெடிலடி யாசிரிய விருத்தம். Formula : – வி | – மா | – மா.]

சுக.

தரிக்கிலேன் காய வாழ்க்கை ; சங்கரா, போற்றி! வான
விருத்தனே, போற்றி! எங்கள் விடலையே, போற்றி! ஒப்பில்
ஒருத்தனே, போற்றி! உம்பர் தம்பிரான், போற்றி! தில்லை
நிருத்தனே, போற்றி! எங்கள் நின்மலா, போற்றி! போற்றி! உ௪௪

உ௪௪. எங்கணின்மலா.

சுஉ.

போற்றியோ! நமச்சிவாய! புயங்கனே! மயங்குகின்றேன்.
போற்றியோ! நமச்சிவாய! புகலிடம்பிறிதொன்றில்லை.
போற்றியோ! நமச்சிவாய! புறம்எனைப் போக்கல், கண்டாய்.
போற்றியோ! நமச்சிவாய! சயசய, போற்றி! போற்றி! உ௪அ

No melting love is here! To see Thee,—to be made Thine own,—can I
Be meet? This abject state, Father! behold, 'tis past my power to BEAR! 240

DECAD VII.

THE OVERWHELMING SENSE OF THE DIVINE COMPASSION.

LXI.

Praises.

I BEAR no more these joys of sense; Hail! Çaṅkarā!
Hail! heaven's ancient Lord. Hail! our Viḍalai!
Hail! Matchless One! Hail! King of heavenly hosts!
Hail! Tillai's Dancer! All hail! our Spotless One! 244

LXII.

Ecstasy.

All hail! Na-ma-çi-vā-ya! Buyaṅgan! My senses fail!
All hail! Na-ma-çi-vā-ya! Other refuge is there none!
All hail! Na-ma-çi-vā-ya! Send me not forth from Thee!
All hail! Na-ma-çi-vā-ya! Triumph, triumph, Hail! 248

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241 &c. This is very incoherent and rhapsodical. See notes on Song I. 242. *Viḍalai* = a bull (= mighty one), which is on his banner. Song XIX. 37–40. 245. NOTE II. 'Buyaṅgan,' XLV.

௬௩.

போற்றி! என்போலும்பொய்யர்தம்மைஆட்கொள்ளும்வள்ளல்!
போற்றி ! நின் பாதம், போற்றி! நாதனே, போற்றி! போற்றி!
போற்றி ! நின் கருணை வெள்ளப் புதுமதுப் புவனநீர்தீக்
காற்றிய மானன் வானம் இருசுடர்க் கடவுளானே ! ௨௫௨

௬௪.

கடவுளே, போற்றி ! என்னைக் கண்டுகொண் டருளு, போற்றி !
விடவுளே, உருக்கி என்னை ஆண்டிட வேண்டும், போற்றி !
உடலிது களைந்திட் டொல்லை உம்பர்தந் தருளு, போற்றி!
சடையுளே கங்கை வைத்த சங்கரா, போற்றி, போற்றி! ௨௫௬

௬௫.

சங்கரா, போற்றி! மற்றோர் சரண் இலேன், போற்றி! கோலப்
பொங்கரா அல்குற் செவ்வாய் வெண்ணகைக் கரிய வாட்கண்

LXIII.

All in all!

Hail! Loving One, Who deign'st to make false ones like me Thine own!
Hail! to Thy Foot! Hail! O Lord! Hail, hail!
Hail! Sweetness new of mercy's flood! Earth, water, fire,
Wind, ether, the two lights of heaven,—are Thee, O God! 252

LXIV.

Come quickly!

Hail, O my God! In grace behold me; Hail!
Hail! I pray Thee melt my soul within me, make me Thine!
Hail! This body strip from off me; quickly give the heavenly realms!
Hail! Çaṅkarā, Who in Thy braided lock hast Gaṅgā placed! 256

LXV.

Praise.

Hail! O Çaṅkarā, other refuge have I none!
Hail! Partner of the Queen of glorious form, of ruddy lips,

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256. *How Gaṅgā (the Ganges) got into the tuft of hair on Çivan's head.*—The ancestors of a certain king of the solar race named *Bhagīrathan*, owing to the curse of the ancient sage Kabilar, were consumed to ashes, and to restore them to life he obtained by severe penances the favour from the gods that the heavenly Ganges should be sent down to this world; but Çivan, fearing that the rush of the celestial flood would destroy the earth, caught the river on his head, and kept it among the twines of his braided lock,—so saved the world. The legend seems to have no possible meaning, but the most popular epithets of Çivan are founded upon it. One may fancy that the god is a personification of the Himālayas, whose tangled forests are his hair, from the midst of which, as from the very heavens, flows down the mighty Ganges, while the crescent moon gleams brightly on the mountain's brow. [Lex. கங்கை.]

மங்கைபோர் பங்க! போற்றி! மால்விடை ஊர்தி, போற்றி!
இங்கிவாழ் வாற்ற கில்லேன்; எம்பிரான் இழித்திட் டேனே. ௨௬௦

௬௬.

இழித்தனன் என்னை யானே; எம்பிரான், போற்றி! போற்றி!
பழித்திலேன் உன்னை, என்னை ஆளுடைப் பாதம், போற்றி!
பிழைத்தவை பொறுக்கை எல்லாம் பெரியவர் கடமை, போற்றி!
ஒழித்திடிவ் வாழ்வு, போற்றி! உம்பர்நாட் டெம்பிரானே! ௨௬௪

௬௭.

எம்பிரான், போற்றி! வானத் தவரவர் ஏறு, போற்றி!
கொம்பர் ஆர் மருங்குன் மங்கை கூற, வெண் ணீற, போற்றி!
செம்பிரான் போற்றி! தில்லைத் திருச்சிற்றம் பலவ, போற்றி!
உம்பரா, போற்றி! என்னை ஆளுடை ஒருவ, போற்றி! ௨௬௮

௬௮.

ஒருவனே, போற்றி! ஒப்பில் அப்பனே, போற்றி! வானோர்
குருவனே, போற்றி! எங்கள் கோமளக் கொழுந்து, போற்றி!
வருகஎன் றென்னை நின்பால் வாங்கிட வேண்டும், போற்றி!
தருகநின் பாதம், போற்றி! தமியனேன் றனிமை தீர்த்தே. ௨௭௨

And gleaming smile, and black bright eye! Hail! Rider on the mighty Bull!
Here these earthly joys I bear not, Embirān,—I all renounce! 260

LXVI.

Prostration.

I have myself renounced, even I; Hail, hail, Embirān!
I have not done Thee wrong! Hail! Foot to which I service owe!
Hail! Faults to forgive is duty of the great!
O cause this earthly life to cease! Hail, Lord of heaven! 264

LXVII.

Adoration.

Hail, Lord! Hail! Thou King of heavenly saints!
Partner of the Queen's graceful form,—Hail! Wearer of the sacred ash!
Hail! Worthy Prince! Hail! Thou of Tillai's sacred court!
Hail! King of heaven! My only Ruler, Hail! 268

LXVIII.

Take me!

Hail, only Deity! Incomparable Father, Hail!
Hail! Guru of the heavenly ones! Hail! Tender Branch!
Hail, bid me come, receive me! grant Thy Foot to gain;
And thus remove my lonely friendless woe! 272

சூகூ.

தீர்ந்தஅன் பாய அன்பர்க் க்வரினும் அன்ப, போற்றி!
பேர்ந்தும்என் பொய்ம்மை ஆட்கொண் டருளிடும் பெருமை, போற்றி!
வார்ந்தநஞ் சயின்று வானோர்க் க்முதம் ஈவள்ளல், போற்றி!
ஆர்ந்தநின் பாத' நாயேற் க்கருளிட வேண்டும், போற்றி! உஎசு

எo.

போற்றி, இப் புவன நீர்தீக் காலொடு வானம் ஆனாய்!
போற்றி, எவ் வுயிர்க்குந் தோற்றம் ஆகிநீ தோற்றம் இல்லாய்!
போற்றி, எல் லாஉ யிர்க்கும் ஈறாய்ஈ றின்மை ஆனாய்!
போற்றி, ஐம் புலன்கணின்னைப் புணர்கிலாப் புணர்க்கையானே! உஅo

§ அ. ஆனந்தத்தழுந்தல்.

[Metre: எழுசீர்க்கழி நெடிலடி ஆசிரிய விருத்தம். Formula : மா, மா, மா, மா, மா, மா, வி.]

எக.

புணர்ப்ப தொக்க எந்தை என்னை ஆண்டு பூண நோக்கினாய்;
புணர்ப்பதன்றிதென்றபோது,நின்னொடென்னொடென்னதாம்,

LXIX.

Hail, to those who love with perfect love, Giver of love surpassing theirs!
Hail! Greatness that oft my falsehood pardon'd, granted grace, and made me Thine!
Hail! Prince, Who drank the outpoured poison,—to the heavenly ones ambrosia gave!
Hail! Thy perfect Foot on me, a wretch, in grace bestow! 276

LXX.

The Universal Lord.

Hail! Thou Who art earth, water, fire, wind, ether too!
Hail! Thou, all life's phenomena,—Thyself invisible!
Hail, all living beings' End,—Thyself without an end!
Thyself reaching through all, by senses five unreached! 280

DECAD VIII.

MYSTIC UNION.

LXXI.

Sinking in rapture.

Sire, as IN UNION strict, Thou mad'st me Thine; on me didst look, didst draw me near;
And when it seemed I ne'er could be with Thee made one,—when naught of Thine was mine,—

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275. Song XII. 277. Comp. CCLI. 2.

புணர்ப்ப தாக அன்றி தாக அன்பு நின்க ழற்கணே
புணர்ப்ப த்தாக அங்க ணாள! புங்கம் ஆன போகமே! உஅரு

எஉ.

போகம் வேண்டி வேண்டி லேன்புரந்த ராதி இன்பமும்,
ஏக! நின்க ழலிணை அலாதி லேன், என் எம்பிரான்!
ஆகம் விண்டு, கம்பம், வந்து, குஞ்சி அஞ்ச லிக்கணே
ஆக என்கை கண்க டாரை ஆறத்தாக ஐயனே! உஅஅ

எங.

ஐய, நின்ன தல்ல தில்லை, மற்றோர் பற்று; வஞ்சனேன்;
பொய்க லந்த தல்ல தில்லை; பொய்மை யேன்; என் எம்பிரான்
மைக லந்த கண்ணி பங்க! வந்து நின்க ழற்கணே
மெய்க லந்த அன்பர் அன்பெ னக்கும் ஆக வேண்டுமே! உகூஉ

எச.

வேண்டு' நின்கழற்கண் அன்பு, பொய்ம்மைதீர்த்து, மெய்ம்மையே
ஆண்டு கொண்டு, நாயினேனை ஆவ என்ற' ருளுநீ;

And naught of mine was Thine,—me to Thy Feet Thy love 283
In mystic union joined, Lord of the heavenly land!—'Tis height of BLESSEDNESS!

LXXII.

All bliss in God.

For BLESSEDNESS I seek;—not Indra's choice delights, nor those of other gods;—
Thou Only-One, I live not save with Thy Feet twain! Our Lord, my breast is riven,
With trembling seized; my hands in adoration join;
And from my eyes a ceaseless stream pours down, as of a river, O MY SAGE! 288

LXXIII.

Prayer for consummation.

MY SAGE, save to Thyself there's none to whom I cling;—in me, deceitful one,
No part from mingled falseness 'scapes; I'm falsehood's self!—Partner of Her whose dark
Eyes gleam, come Thou to me! the love Thy true ones feel,—
Who at Thy jewell'd Feet in love commingling rest,—mine be it too, I PRAY! 292

LXXIV.

Give me essential oneness.

I PRAY for love of Thine own jewell'd Feet; remove the false; Thine own
Make me in truth; dog though I am,—O bid me come, in grace join to Thyself,

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285. See V. 5-8.

பூண்டுகொண்டடியனேனும்போற்றி! போற்றி! என்றும் என்றும்
மாண்டு மாண்டு வந்து வந்து மன்ன, நின்வ ணங்கவே! ௨௯௬

௭௫.

வணங்கு' நின்னை மண்ணும் விண்ணும், வேத நான்கும் ஓலமிட்
டுணங்கு நின்னை, எய்தல் உற்று மற்றொ ருண்மை இன்மையின்,
வணங்கி யாம்வி டேங்கள் என்ன வந்து நின்ற' ருளுதற் ௨௯௯
கிணங்கு கொங்கை மங்கை பங்க! என்கொ லோ, நினைப்பதே?

௭௬.

நினைப்ப தாக சிந்தை செல்லும் எல்லை யேய வாக்கினால்
தினைத் தனையும் ஆவ தில்லை, சொல்லல் ஆவ கேட்பவே,
எனைத்துலகும் ஆய நின்னை ஐம்பு லன்கள் காண்கிலா,
எனைத் தெனைத்த தெப்புறத்த தெந்தை பாதம் எய்தவே! ௩௦௪

௭௭.

எய்தல் ஆவ தென்று நின்னை எம்பி ரான் இவ் வஞ்சனேற்க்'
உய்தல் ஆவ துன்கண் அன்றி மற்றோர் உண்மை இன்மையிற்

For evermore Thine own! So let me ceaseless praise, 295
Thro' every world returning ever come; my King, that I may WORSHIP THEE!

LXXV.

Thou art sole actuality.

THEE WORSHIP both the earth and heaven, with shouts of joy, and fourfold mystic scroll:
They yearning pine for Thee. For they who gain Thee know naught true exists but Thee.
Ah! since we vow to quit Thy service never, come 299
And grant Thy grace, Thou Partner of the lovely Queen! Pausing why PONDER SO?

LXXVI.

He transcends thought and speech.

WHEN PONDERING Thee the thought goes forth, to reach the bound desired by fitting word
Is not a whit attainable; nor are these things one hears through forms of speech.
Thee, Who art all the world, the senses five know not.
How GAIN the Father's Foot that rests in all that is and every sphere beyond? 304

LXXVII.

Pity me!

To me, a guileful soul, who thought to GAIN Thee, Lord, salvation save by Thee
Is none. No other Being truly is, save Thee! Lest pining sorrow come,

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297. The personified Vēdas, often represented as sages worshipping in Çivan's court.

பைதல் ஆவ தென்று பாது காத்தி ரங்கு ; பாவியேற்க்'
ஈத லாது நின்கண் ஒன்றும் வண்ணம் இல்லை, ஈசனே! ௩௦அ

எஅ.

ஈச னே! நீ அல்ல தில்லை, இங்கும் அங்கும், என்பதும்
பேசி னேன் ஓர் பேதம் இன்மை பேதை யேன், எனெம்பிரான்!
நீச னேனை ஆண்டு கொண்ட நின்ம லா! ஓர் நின் அலால்
தேச னே! ஓர் தேவர் உண்மை சிந்தி யாது சிந்தையே. ௩௧௨

எகூ.

சிந்தை செய்கை கேள்வி வாக்குச் சீரில் ஐம்பு லன்களால்
முந்தை ஆன கால' நின்னை எய்தி' டாத மூர்க்கனேன்
வெந்தை யாவி ழுந்தி லேன் என் உள்ளம் வெள்கி விண்டிலேன்,
எந்தை ஆய நின்னை இன்னம் எய்தல் உற்றி ருப்பனே. ௩௧௬

அ௦.

இருப்பு நெஞ்ச வஞ்ச னேனை ஆண்டு கொண்ட நின்னதாட்
கருப்பு மட்டு வாய்ம டுத்தெ னைக்க லந்து போகவும்,

In mercy to my sin, my soul vouchsafe to guard.
'Tis pitying grace like this alone, RULER SUPERNE! Thy glory doth beseem. 308

LXXVIII.

My soul clings to Thee.

'RULER SUPERNE, there's none but Thee, or here or there,' and thus I ever spake,
Fool though I was, there was no difference! Our Lord: Thou Spotless One, Who didst
Make me, an outcast wretch, Thine own, my Teacher Thou.
The THOUGHT, that other god exists than Thee the One, my mind shall never THINK! 312

LXXIX.

Old days of ignorance.

By THOUGHT, by deed, by hearing, or by speech, or by these wretched senses five,
I failed in days of old Thy truth to reach;—I, low and foolish one.
I passed not through the fire, my heart burst not with shame.
To Thee, O Father, even yet may I attain! May I yet dwell with Thee! 316

LXXX.

Strange command: 'Tarry yet below.'

Me iron-hearted and deceitful one, Thine own Thou mad'st; Thy Foot's sweet bliss
Filled me with joy; with me Thou didst commingling join. The fire was there, and I

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309. Comp. XXXV. 3, 7. 315. As the others did. See legend.

நெருப்பும் உண்டி' யானும் உண்டி' ருந்த துண்ட தாயினும்'
விருப்பும்உண்டுநின்கண் என்கண்என்பதென்னவிச்சையே! ௩௨௦

§ ௯. ஆநந்தபரவசம்.

[Metre : கலிவிருத்தம். Lines with * are irregular, having six or seven feet.]

அக.

விச்சுக் கேடு பொய்க் காகா தென்றிங் கெனைவைத்தாய்!
இச்சைக் கானார் எல்லாரும் வந்துன் றாள்சேர்ந்தார்.
அச்சத் தாலே ஆழ்ந்திடு கின்றேன் ஆரூர் எம்
பிச்சைத் தேவா! என்னான் செய்கேன்? பேசாயே! ௩௨௪

அ௨.

பேசப் பட்டே னின்னடி யாரிற்; றிருநீறே
பூசப் பட்டேன்; பூதல ரால்உன் னடியான் என்
றேசப் பட்டேன்; இனிபடு கின்ற தமையாதால்
ஆசைப் பட்டேன்; ஆட்பட் டேன்உன் அடியானே. ௩௨௮

Was there: that was which was! Though this was so that day, 319
There was in Thee desire for me, in me for Thee;—what ignorance was mine?

DECAD IX.

ECSTASY.

LXXXI.

Falsehood lingers yet.

'The seed of lies is not destroyed;'—so saying, Thou hast placed me here!—
All those that were to Thy desire have come, and reached Thy sacred Foot!—
In depths of fear I sink. O God, Who didst in Ārūr ask for alms,
What shall I do? SPEAK Thou to me! 324

LXXXII.

Resignation.

Thou SPAK'ST to me, amid Thy saints with sacred ash I was besmeared;
By men on earth as Thy poor slave I've been abused; henceforth, if what
I suffer pleases not, 'tis what my soul desires, because I am
Thy SLAVE, whom Thou didst make Thine own! 328

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319. The saints passed through the fire to Çivan's paradise (315). The sage was there, desiring, but not permitted, so to pass. Yet Çivan loved him! Strange command: 'Tarry yet below.' See legend. 321. Life is a discipline; the lesson to be learnt is to distinguish the true and real from the false and unreal. 323. See Sunthara Mūrtti's legend.

அரு.

*அடியேன் அல்லேன் கொல்லோ? தான் எனை யாட்கொண்
டிலைகொல்லோ?
அடியார் ஆனார் எல்லாரும் வந்துன் றாள்சேர்ந்தார்;
*செடிசேர் உடலம் இதுநீக்க மாட்டேன்; எங்கள் சிவலோகா!
கடியேன் உன்னைக் கண்ணாரக் காணும் ஆறு காணேனே. ருருஉ

அச.

காணும் ஆறு காணேன் உன்னை அந்நாட் கண்டேனும்
*பாணே பேசி என்றன்னைப் படுத்த தென்ன? பரஞ்சோதி!
*ஆணே பெண்ணே ஆரமுதே! அத்தா, செத்தே போயினேன்;
*ஏணில்லாநாயினேன்என்கொண்டெழுகேன்,எம்மானே!ருருசு

அரு.

மானேர்நோக்கி உடையாள் பங்கா! மறைஈறறியா மறையோனே!
தேனே! அமுதே! சிந்தைக்கரியாய்! சிறியேன் பிழைபொறுக்கும்
கோனே! சிறிதே கொடுமை பறைந்தேன், சிவமா நகர்குறுகப்
போனார் அடியார், யானும்பொய்யும் புறமே போந்தோமே! ருசo

LXXXIII.

Yet I know not why I'm left.

And am I not Thy SLAVE? and didst Thou not make me Thine own, I pray?
All those Thy servants have approached Thy Foot; this body full of sin
I may not quit, and see Thy face,—Thou Lord of Çiva-world!—I fear,
And SEE NOT HOW TO GAIN THE SIGHT! 332

LXXXIV.

Tell me the hindrance to my instant freedom.

I SEE NOT HOW THY SIGHT TO GAIN;—though Thee THAT DAY I saw! Speak Thou,
In music say what 'tis that weighs my spirit down,—O Light Superne!
Male, Female, rare Ambrosia, Sire! I die, a dog, of power bereft,—
By what may I rise up, my Lord? 336

LXXXV.

Falseness keeps me out!

Thou Partner of the fawn-eyed Queen;—Thou Word, whose end the Word
knows not;—
Ambrosia sweet, to thought unknown; King, faults of wretched me Thou bear'st
I babbling tell my woes. Thy saints have reached the city blest. OUTSIDE
I and my FALSENESS wander here! 340

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335. See III. 134, 135.

அகூ.

புறமே போந்தோம் பொய்யும் யானு' மெய் அன்பு
பெறவே வல்லேன் அல்லா வண்ணம் பெற்றேன்யான்
*அறவே நின்னைச் சேர்ந்த அடியார் மற்றொன் றறியாதார்;
*சிறவே செய்து வழிவந்து சிவனே! நின்றாள் சேர்ந்தாரே! ௩௪௪

அஎ.

தாராய், உடையாய் அடியேற் குன்றா ளிணை அன்பு;
*போரா உலகம் புக்கார் அடியார்; புறமே போந்தேன்யான்;
*ஊர் ஆமிலைக்கக் குருட்டா மிலைத்திங் குன்றா ளிணை அன்புக்
காரா அடியேன் அயலே மயல்கொண் டழுகேனே. ௩௪௮

அஅ.

அழுகே னின்பால் அன்பாம் மனமாய் அழல்சேர்ந்த
மெழுகே அன்னார் மின்னார் பொன்னார் கழல்கண்டு
தொழுதே உன்னைத் தொடர்ந்தா ரோடுந் தொடராதே
பழுதே பிறந்தேன், என் கொண் டுன்னைப் பணிகேனே? ௩௫௨

LXXXVI.

But O, the pity of it.

OUTSIDE we go, FALSENESS and I!—True love to gain I've lost the power.
This is my gain! Thy saints to Thee who utterly are joinèd now,
Know nothing else but Thee; in acts all glorious on their way they go!
O Çivan, they have reached Thy FOOT! 344

LXXXVII.

Failure!

O Master, give Thy slave to love Thy FOOT; Thy servants now have gained
The world from which they come not back; outside I have remained, I've tried
'To crown the village cow, and so have crowned the blind!' From love, of
Thy twain Feet
Estranged, a slave I 'wildered WEEP! 348

LXXXVIII.

I am unworthy to be numbered with Thy saints.

I WEEP! With loving mind towards Thee, like wax before the fire were they.
Thy gleaming, golden, jewelled Foot have they beheld, and worshipping
Have followed Thee; not following on with them, in vain have I been born!
Wherewith shall I before Thee bow? 352

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347. I cannot find a clue. It means: 'I have striven in vain.'

அகூ.

பணிவார் பிணிதீர்த் தருளிப் பழைய அடியார்க்குன்
அணிஆர் பாதங் கொடுத்தி; அதுவும் அரிதென்றால்,
திணிஆர் மூங்கில் அனையேன் வினையைப் பொடி ஆக்கித்,
தணிஆர் பாதம் வந்தொல்லை தாராய், பொய்தீர் மெய்யானே! ஙருகூ

கூo.

யானே பொய்யென் னெஞ்சும் பொய், என் அன்பும்பொய்,
ஆனால் வினையேன் அழுதால் உன்னைப் பெறலாமே.
தேனே! அமுதே! கரும்பின் றெளிவே! தித்திக்கும்
மானே! அருளாய் அடியேன் உனைவந் துறும் ஆறே. ஙசுo

§ கo. ஆனந்தாதீதம்.

[Metre: எண் சீர்க் கழி நெடில் அடி ஆசிரிய விருத்தம். Formula: –மா | –வி | –மா | –வி. This popular and pleasing Tamil metre is essentially *trochaic tetrameter catalectic*. It has eight lines, of which one, three, five, seven are under one rhyme (எதுகை). The alternate lines have the assonance (மோனை). See Grammar. Each of the eight lines has a caesura after the fifth syllable. The first half of each line is thus a true *trochaic penthemimer*. But resolutions of – into ⏑ ⏑ are not infrequent. *Trochee* becomes *tribach*. The scheme is thus: ⏑́⏑ ⏑ –́ ⏑ –́ | ⏑́⏑ ⏑ –́ ⏑ –́.]

கூக.

மாறி லாத மாக் கருணை வெள்ளமே!
வந்து முந்திநின் மலர்கொள் தாள்இணை

LXXXIX.

At least, take my sin away.

In grace Thou hast put far all ills of those that bowed; on ancient saints
Thou didst bestow Thy Foot adorned! If that's too great for me, my guilt
(Who'm like a tough bambu) destroy; come swiftly, give Thy healing Foot;
Thou only True, from FALSEHOOD free! 356

XC.

Teach me Thy way.

All FALSE am I; FALSE is my heart; and FALSE my love; yet, if he weep,
May not Thy sinful servant Thee, Thou Soul's Ambrosial sweetness, gain?
Lord of all honied gladness pure, in grace unto Thy servant teach
The way that he may come to Thee! 360

DECAD X.

THE OVERFLOW OF RAPTURE.

XCI.

The true ones blest—but I!

O Flood of mighty changeless grace! They came,
who gain'd erewhile the gift immutable

வேறி லாப்பதப் பரிசு பெற்றநின்
　　மெய்ம்மை அன்பர்உன் மெய்ம்மை மேவினர்.
ஈறி லாதநீ எளியை ஆகிவந்த்
　　ஒளிசெய் மானுட மாக நோக்கியும்,
கீறி லாதநெஞ் சுடையநாயினேன்
　　கடையன் ஆயினேன் பட்ட கீழ்மையே! ௩௬௪

௯௨.

மைஇ லங்குநற் கண்ணி பங்கனே!
　　வந்தெனைப்பணி கொண்ட பின்மழக்
கைஇ லங்குபொற் கிண்ணம் என்றலால்
　　அரியை என்றுனைக் கருது கின்றிலேன்;
மெய்இ லங்கு வெண் ணீற்று மேனியாய்,
　　மெய்ம்மை அன்பர்உன் மெய்ம்மை மேவினர்.
பொய்யில் அங்கெனைப் புகுத விட்டுநீ
　　போவதோ, சொலாய், பொருத்தம் ஆவதே? ௩௬௮

௯௩.

பொருத்தம் இன்மையேன், பொய்ம்மை உண்மையேன்,
　　போத என்றெனைப் புரிந்து நோக்கவும்,

Of station 'neath Thy twain flow'r-wreathèd Feet.
　　They, LOVING THEE IN TRUTH, HAVE REACH'D THE TRUE!
Thee, Endless One, benignly manifest,—
　　diffusing light,—as Man, I saw Thee come!
Yet I,—a dog, of heart by fate unblest,—
　　lie at the gate, ah me! in low estate. 364

XCII.

Deny me not Thy truth.

O Half of Her with eyes of glist'ning jet,
　　Thou cam'st and mad'st me Thine, with tender hand
As feeding me from golden cup,—since when
　　hard of access I deem Thee nevermore;
Thou on Whose Body gleam the ashes white!
　　They, LOVING THEE IN TRUTH, HAVE REACH'D THE TRUE!
But, tell me, is it MEET that Thou should'st go
　　and leave me here, in falsehood thus to fall? 368

XCIII.

Take 'deeds' away.

MEETNESS I'd none,—the false I took for true;
　　but when with loving glance Thou bad'st me come,

வருத்தம் இன்மையேன், வஞ்சம் உண்மையேன்,
மாண்டி லேன், மலர்க் கமல பாதனே!
அரத்த மேனியாய்! அருள்செய் அன்பரும்
நீயும் அங்கெழுந் தருளி இங்கென்னை
இருத்தி னாய்; முறை யோ! என் எம்பிரான்!
வம்ப னேன் வினைக் கிறுதி இல்லையே! ௯௩௨

௯௪.

இல்லை நின்கழற் கன்ப தென்கணே,
ஏல மேலு நற் குழலி பங்கனே!
கல்லை மென் கனி ஆக்கும் விச்சை கொண்
டென்னை நின்கழற் கன்பன் ஆக்கினாய்.
எல்லை இல்லைநின் கருணை, எம்பிரான!
ஏது கொண்டு நான் ஏது செய்யினும்,
வல்லை யே எனக் கின்னும் உன்கழல்
காட்டி மீட்கவும், மறுவில் வானனே! ௯௩௬

௯௫.

வான நாடரும் அறிவொ ணாதநீ,
மறையில் ஈறுமுன் றொடர்வொ ணாதநீ,

Afflictions ceased! Yet now deceit seems truth.
I have not died, O blooming lotus Foot!
Thou with Thy loving ones,—to whom Thy grace
was given, O roseate Form,—on high
Hast gone, and left me here. Lord, hear my plaint:
there is no end of deeds for worthless me! 372

XCIV.

No limit to Thy power.

There was no love in me towards Thy Foot,
O Half of Her with beauteous fragrant locks!
By magic power that stones to mellow fruit
converts, Thou mad'st me lover of Thy Feet.
Our Lord, Thy tender love no limit knows.
Whatever sways me now, whate'er my deed,
Thou can'st even yet Thy Foot again to me
display and save, O Spotless Heavenly One! 376

XCV.

My course laid out by Thee.

Thou Whom the lords of heaven themselves know not!
Thy source and end the Vēdas cannot trace!

ஏனை நாடருந் தெரிஒ ணாதநீ,
  என்னை இன்னிதாய் ஆண்டு கொண்டவா!
ஊனை நாடகம் ஆடு வித்தவா!
  உருகி நான் உனைப் பருக வைத்தவா!
ஞான நாடகம் ஆடு வித்தவா!
  நைய வையகத் துடைய விச்சையே! ௩௮௦

௯௬.

விச்ச தின்றியே விளைவு செய்குவாய்;
  விண்ணு' மண்ணகம் முழுதும் யாவையும்
வைச்சு வாங்குவாய்; வஞ்ச கப்பெரும்
  புலைய னேனையும் கோயில் வாயிலில்
பிச்சன் ஆக்கினாய்; பெரிய அன்பருக்
  குரியன் ஆக்கினாய்!—தாம்வ ளர்த்ததோர்
நச்சு மாமரம் ஆயி னுங்கொலார்;—
  நானும் அங்ஙனே, உடைய நாதனே! ௩௮௪

௯௭.

உடைய நாதனே, போற்றி! நின்னலாற்
  பற்று மற்றெனக் காவ தொன்றினி

Thou Whom in every land men fail to know!
  As Thou hast sweetly made me Thine, hast called
This flesh to dance on stage of earth,—
  me to enjoy Thyself with melting soul,—
In mystic drama, too, hast caused to move,—
  pining on earth, Thou Lord of magic power! 380

XCVI.

'I am Thine, save me!'

Without a seed, the fruit Thou causest spring;
  th' entire of heaven and earth, and all therein
Thou didst ordain, and wilt destroy! Me too,
  deceitful, mean, within Thy temple gates
Thou fill'd'st with frenzy; mad'st to join the band
  of Thy great loving ones! Ev'n should the tree
They plant yield poison, men destroy it not;—
  and thus am I, MY OWNER AND MY LORD! 384

XCVII.

Devotion.

OWNER AND LORD, all hail! Besides Thyself
  support to cling to hath Thy servant aught?

உடையனே? பணி, போற்றி! உம்பரார்
தம்பராபரா, போற்றி! யாரினும்
கடையன் ஆயினேன், போற்றி! என்பெரும்
கருணையாளனே, போற்றி! என்னைநின்
அடியன் ஆக்கினாய், போற்றி! ஆதியும்
அந்தம் ஆயினாய், போற்றி! அப்பனே! ௯௮

௯௮.

அப்பனே! எனக் கமுதனே! ஆ
னந்தனே! அகம் நெக அள் ளூறுதேன்
ஒப்பனே! உனக் குரிய அன்பரில்
உரியனாய் உனைப் பருக நின்றதோர்
துப்பனே! சுடர் முடியனே! துணை
ஆளனே! தொழும் பாளர் எய்ப்பினில்
வைப்பனே! எனை வைப்பதோ, சொலாய்,
நைய வையகத் தெங்கண் மன்னனே? ௯௨

௯௯.

மன்ன! எம்பிரான்! வருக என்னெனை;
மாலு நான்முகத் தொருவன், யாரினும்

I serve Thee, hail! Transcendent Being, Lord
of those in heavenly courts who dwell, all hail!
Lowest of all have I become, all hail!
Giver to me of every grace, all hail!
Thou Who didst make me Thine own servant, hail!
the First Thou art, and Last, my Father, hail! 388

XCVIII.

Earnest appeal.

My Father! unto me Ambrosia Thou!
O Blest Supreme! Thou art to honey like
That flows abundant, thrills the soul with bliss!
Thy loving ones enjoy Thee as their own!
Helper Thou art! with glist'ning glory crowned,
in weary anguish of Thy worshippers.
O Treasure! tell me, wilt Thou leave me here,
in this poor world to pine away, our King? 392

XCIX.

Come!

O King, our Lord, come Thou to me, to me!
Who art before the four-faced One and Māl,

முன்ன! எம்பிரான், வருக என்னையே;
முழுதும் யாவையும் இறுதி உற்றநாள்
பின்ன! எம்பிரான், வருக என்னையேப்
பெய்க ழற்கண் அன் பாய் எனாவினால்
பன்ன, எம்பிரான் வருக என்னையேப்
பாவ நாச! நின் சீர்கள் பாடவே. ௩௯௬

௧௦௦.

பாட வேண்டு'நான், போற்றி! நின்னையே
பாடி நைந்துநைந் துருகி நெக்குநெக்
காட வேண்டு'நான், போற்றி! அம்பலத்
தாடு நின்கழற் போது நாயினேன்
கூட வேண்டு'நான், போற்றி! இப்புழுக்
கூடு நீக்கெனைப், போற்றி! பொய்யெலாம்
வீட வேண்டு'நான், போற்றி! வீடுதந்த்'
அருளு, போற்றி! நின் மெய்யர் மெய்யனே! ௪௦௦

And all the gods. Our Lord, come Thou to me, to me!
After the day when all things have their end
Thou art! Our Lord, come Thou to me, to me!
I at Thy jewell'd Feet would utter praise
With loving tongue! Our Lord, come Thou to me, to me!
that I, Sin's-slayer, may Thy glories SING! 396

C.

Longing desire.

THY PRAISE TO SING I long, all hail! Thee sing!
while all my being sinks and melts in love.
I long to dance, all hail! in Thy blest courts,
before Thy flow'ry dancing Foot! A dog,—
I long to join, all hail! Remove me from
this nest of worms, all hail! The false I long
To leave, all hail! Grant me Thy home, all hail!
Hail, Thou who art to THY TRUE SERVANTS TRUE! 400

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399. The body. 400. The song begins with மெய்.

ஆறுவது

நீத்தல் விண்ணப்பம்.

[பிரபஞ்சவைராக்கியம்.]

'FORSAKE ME NOT.'

HYMN VI.

This title, which forms the burthen of the poem, is given to one of the Sage's most interesting compositions. It consists of fifty quatrains, constructed in a beautiful metre (see my Second Grammar, § 192), which is in fact epichoriambic (as is explained in the notes to the Tamil text).

It is called an *Anthāthi* poem. This means that it is anaphoretic, the last word of a verse being repeated in the beginning of each following verse, and very often striking its key-note. (Hymn V is the same.) This has a beautiful effect in Tamil, but the difference of idiom often forbids the translator to attempt to reproduce it in English.

The poem throughout is a genuine human cry for Divine help in the midst of a terrible struggle, and is full of the most vivid emotion. It was composed, according to tradition, immediately after the wonderful cento that forms the fifth poem, and gives expression to the youthful devotee's feelings after his *guru* had finally departed, and the company of the 999 (?) saints who attended him had thrown themselves into the fire. He is said to have gone round the Çivan shrines in the Pāṇḍiyan kingdom, and first of all to have spent some considerable time in the ancient city of Tiru-Uttara-kōça-mańgai, which was at one time a Pāṇḍiyan capital, situate eight miles south-west of Ramnad, where the ruins of an important Çivan shrine are yet to be seen. There he suffered from the reaction naturally consequent upon the excitement produced by the wonderful events of the preceding months. He had been till now the petted, highly gifted favourite and prime minister of the Pāṇḍiyan king, living in the midst of pomp and luxury, invested with almost absolute power; and was still in his early manhood. He finds himself at once a Çaiva mendicant, who has renounced everything, subsists on alms, and must spend his days and nights in solitary meditation.

Meanwhile the circumstances in which he finds himself placed, the lives of his companions, the whole environment of the temple, are not favourable to pure and high devotion. The lofty ideal is not realized here. Then, as now, the influences surrounding and emanating from the shrine itself were in many ways deteriorating. From the evidence of these verses, we conclude that there were two things from which he suffered. One of these was the allurements of the female attendants, who in bands pertained to the temple. We have noticed this elsewhere. Hindu commentators will often find mystic meanings, which are harmless,—if unfounded. Again and again in this and other poems he deplores the way in which he has been led to violate his vow. The other difficulty, often referred to, was the way in which mere ceremonial acts had to be performed, affording no relief to his conscience. He thus fell into a desponding and well-nigh despairing state of mind, and sent forth this cry, like that heard in the Psalter, and reiterated by the greatest Being that ever trod the pathway of this human life. Few things in literature have such a genuine ring as some of the verses in which the young noble bewails his apparent desertion by his Master. Yet he never quite lost his confidence and love; and afterwards, as many of the lyrics show, exchanged for the 'spirit of heaviness the garment of praise.'

I do not think that any one can be found who will withhold his sympathy from the Sage. It may be noticed, though it is in connection with the Tamil text that the matter must be more fully discussed, that there is a great difference, as it seems to me, between the style of the first twenty stanzas, (where indeed it may be conjectured that the poem originally ended,) and those that follow. Notably in verses 21–50 there is only one reference to Uttara-kōça-mańgai, which city in verses 1–20 is a part of the perpetual refrain. These later verses, too, are more ingenious and subtle, and are more full of

poetic fancies. Sometimes, indeed, they may seem to be even more beautiful than those that are the undoubted composition of the Sage. Their language, rhythm, and manner seem to me, however, to be different. But I readily acknowledge the difficulty that lies in the way of all merely subjective criticism, especially by a foreigner. Yet the exceedingly uncritical way in which these texts have been hitherto handled necessitates and justifies the attempt.

The writer did a great part of these translations at beautiful Lugano, not unfrequently relieving the toil by the enjoyment of an hour in the church of S. Maria degli Angioli, before the marvellous frescoes of Bernardino Luini; and could not help wishing ofttimes that the Tamil Sage and Seeker after God could have stood there, or haply knelt by his side. Could Māṇikka-Vāçagar have traced that history of the Great Master, of His passage from Gethsemane to the glory of His heavenly dwelling-place, how would he have been affected? One wonders! It may be that he, and the weaver of Mailapūr, and the wandering sages of the Nālaḍiyār, and others whose legends we recall, have since, freed from the flesh, visited that spot. Certainly they know those histories now! Shall we not in regard to our poet-sage, wherever his ashes are scattered, say hopefully and tenderly, *Requiescat in pace?*

[Metre : கட்டளைக்கலித்துறை.]

க.

கடையவ னேனைக் கருணையி னாற்கலந் தாண்டுகொண்ட,
விடையவ னே! விட்டிடுதி, கண்டாய்! விறல்வேங்கையின்றோல்,
உடையவ னே! மன்னும் உத்தர கோசமங் கைக்கரசே!
சடையவ னே! தளர்ந்தேன், எம் பிரான், என்னைத் தாங்கிக்
கொள்ளே! ௪

உ.

கொள்ளேர் பிளவக லாத்தடங் கொங்கையர் கொவ்வைச்செவ்
வாய்
விள்ளேன் எனினும் விடுதி, கண்டாய்! நின் விழுத்தொழும்பின்
உள்ளேன், புறம் அல்லேன், உத்தர கோசமங் கைக்கரசே!
கள்ளேன் ஒழியவுங் கண்டுகொண் டாண்டதெக் காரணமே? ௮

I.

The forsaken one's petition.

Me, meanest one, in mercy mingling Thou didst make Thine own,—
Lord of the Bull! Lo, THOU'ST FORSAKEN ME! O Thou Who wear'st
Garb of fierce tiger's skin! ABIDING UTTARA-KŌÇA-MAṄGAI'S KING!
Thou of the braided lock! I fainting sink. Our Lord, uphold Thou me! 4

II.

The crimson lips of maidens fair, in ripeness of their charms,
I press no more; yet, LO! THOU HAST FORSAKEN ME; though in,
Not out Thy worthy service, UTTARA-KŌÇA-MAṄGAI'S KING,
I am! Thou mad'st false me Thine own, why dost Thou leave me NOW? 8

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1. The word *Kaḍaiyavan* (=meanest one) begins and ends the poem. 3. Uttara-kōça-maṅgai, see Introduction. *Tiger's skin*, see Kōyil Pur. II. 33. NOTE VI. 5. This had to be toned down.

௩.

கார்உறு கண்ணியர் ஐம்புலன் ஆற்றங் கரை மரமாய்
வேர்உறு வேனை விடுதி, கண்டாய்; விளங் குந்திருஆர்
ஊர்உறை வாய்! மன்னும் உத்தர கோசமங் கைக்கரசே!
வார்உறு பூண்முலை யாள்பங்க! என்னை வளர்ப்பவனே! ௧௨

௪.

வளர்கின்ற நின்கருணைக் கையில் வாங்கவு' நீங்கிஇப்பால்
மிளிர்கின்ற என்னை விடுதி, கண்டாய், வெண் மதிக்கொழுந்தொன்
றொளிர்கின்ற நீண்முடி உத்தர கோசமங் கைக்கரசே!
தெளிகின்றபொன்னுமின்னும்அன்னதோற்றச்செழுஞ்சுடரே! ௧௬

௫.

செழிகின்ற தீப்புகு விட்டிலிற் சின்மொழி யாரிற்பன்னாள்
விழுகின்ற என்னை விடுதி, கண்டாய், வெறி வாய் அறுகால்
உழுகின்ற பூமுடி உத்தர கோசமங் கைக்கரசே!
வழிநின்று நின் அருளார் அமுதூட்ட மறுத்தனனே! ௨௦

௬.

மறுத்தனன் யான் உன் அருள் அறி யாமையில் என்மணியே!
வெறுத்தெனை நீவிட் டிடுதி, கண்டாய், வினை யின்றொகுதி

III.

A tree on river bank of dark-eyed maiden's senses five
I rooted stand! Lo, ME THOU HAST FORSAKEN; Thou who dwell'st
In Ārūr's shrine renowned; O UTTARA-KŌÇA-MAṄGAI'S KING!
Half of her form, the beauteous one! Thou FOSTERER of my life! 12

IV.

Thou took'st me in Thy gracious FOSTERING hand; and then, withdrawn,
Lo! THOU'ST FORSAKEN me lost here; Thou Whose lofty crown
Bears the pale crescent moon, O UTTARA-KŌÇA-MAṄGAI'S KING!
Thou radiant Beam as lightning seen 'mid sheen of GLISTENING gold! 16

V.

Like moth in GLISTENING flame, to those of gentle speech, long time
I fall a prey! Lo, THOU'ST FORSAKEN ME! In Thy flower-crown
Sweet bees sip fragrant honey; UTT'RA-KŌÇA-MAṄGAI'S KING!
Since with ambrosia of Thy grace to feed me I REFUSED! 20

VI.

Through ignorance I have Thy grace REFUSED; and Thou, my Gem,
Hast loathed me! Lo, THOU'ST FORSAKEN ME! My throng of 'deeds'

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9. Comp. *Kurraḷ*, 1101. 11. *Ārūr*, see Periya Purāṇam I. 12. Not literal.

ஒறுத் தெனை ஆண்டுகொள், உத்தர கோசமங் கைக்கரசே!
பொறுப்பர்அன் றே,பெரியோர்சிறுநாய்கடம்பொய்யினையே? ௨௪

௭.

பொய்யவ னேனைப் பொருளென ஆண்டொன்று பொத்திக்
    கொண்ட
மெய்யவ னே! விட் டிடுதி, கண் டாய்; விடம் உண்மிடற்று,
மையவ னே! மன்னும் உத்தர கோசமங் கைக்கரசே!
செய்யவ னே! சிவ னே! சிறி யேன்பவந் தீர்ப்பவனே! ௨௮

௮.

தீர்க்கின்ற ஆறென் பிழையைநின் சீர் அருள் என்கொல்என்று
வேர்க்கின்ற என்னை விடுதி, கண்டாய், விரவார்வெருவ
ஆர்க்கின்ற தார்விடை உத்தர கோசமங் கைக்கரசே!
ஈர்க்கின்ற அஞ்சொடச் சம்வினை யேனை இருதலையே! ௩௨

௯.

இருதலைக் கொள்ளியி னுள் எறும் பொத்து நினைப்பிரிந்த
விரிதலை யேனை விடுதி, கண் டாய், வியன் மூவுலகுக்
கொருதலை வா! மன்னும் உத்தர கோசமங் கைக்கரசே!
பொருதலை மூவிலை வேல்வலன் ஏந்திப் பொலிபவனே! ௩௬

Suppress, and make me Thine,—O UTTARA-KŌÇA-MAṄGAI'S KING!
Will not the great-soul'd bear, though little curs are FALSE? 24

VII.

FALSE me Thou mad'st Thine own, as though some worth I had; didst mend
Me, O Thou True! Lo, THOU'ST FORSAKEN ME! Thy throat is black
With swallow'd poison! STATELY UTTARA-KŌÇA-MAṄGAI'S KING!
O roseate One, Çivan, who PUTT'ST AWAY my mortal pains! 28

VIII.

What is Thy way of glorious grace that PUTS AWAY my sin?
I ask with awe; THOU'ST LEFT ME,—UTTARA-KŌÇA-MAṄGAI'S KING;
Before whose jubilant Bull flower-crown'd foes fearing fled!
The senses 'five' and fear in ways DIVERSE draw guilty me! 32

IX.

Like ant on firebrand lit at DIVERSE ends, sever'd from Thee,
Distraught, Lo! ME THOU HAST FORSAKEN, Thou the only Lord
Of the vast triple world, strong UTTARA-KŌÇA-MAṄGAI'S KING!
Whose BRIGHT right hand uplifts the warrior's triple-headed spear! 36

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24. See V. 263. This seems to have been a kind of proverbial expression. 27. See note to XII, verse 8. 31. See Muir, vol. iv. p. 190. The mere roar of the bull destroyed some of the Asuras.

கo.

பொலிகின்ற நின்றாள் புகுதப்பெற்றாக்கையைப் போக்கப்பெற்று
மெலிகின்ற என்னை விடுதி, கண்டாய், அளிதேர்விளரி
ஒலிநின்ற பூம்பொழில் உத்தர கோசமங் கைக்ரசே!
வலிநின்ற திண்சிலை யால் எரித்தாய், புர' மாறுபட்டே! ௪௦

கக.

மாறுபட் டஞ்சென்னை வஞ்சிப்ப யான் உன் மணிமலர்த்தாள்
வேறுபட் டேனை விடுதி, கண் டாய், வினை யேன் மனத்தே
ஊறுமட் டே! மன்னும் உத்தர கோசமங் கைக்ரசே!
நீறுபட் டே ஒளி காட்டும் பொன் மேனி நெடுந்தகையே! ௪௪

கஉ.

நெடுந்தகை! நீ, என்னை ஆட்கொள்ளயான்ஐம்புலன்கள்கொண்டு
விடுந்தகை யேனை விடுதி, கண் டாய்; விர வார் வெருவ
அடுந்தகை வேல்வல்ல உத்தர கோசமங் கைக்ரசே!
கடுந்தகை யேன்உண் ணுந் தெண்ணீர் அமுதப்பெருங்கடலே! ௪அ

கங.

கடலினு ஞ்ப்நக்கி ஆங்குன் கருணைக் கடலின் உள்ளம்
விடல் அரி யேனை விடுதி, கண் டாய்; விடல் இல் அடியார்

X.

I gained access to Thy BRIGHT Feet, freed from this mortal frame!
Yet me who pine, THOU'ST LEFT; O UTTARA-KŌÇA-MAṄGAI'S KING,
Around Whose beauteous flowery groves the swarms of beetles hum;
Thou Who with bow of might didst burn the city of Thy FOES! 40

XI.

My FOES, 'the five' deceived me; from Thy jewelled flower-like Feet
I parted; Lo! THOU HAST FORSAKEN ME! Thou honey of
My sinful soul! O UTTARA-KŌÇA-MAṄGAI'S KING!
O WORTH, Whose golden form gleams 'neath the hallowed ash! 44

XII.

O WORTHY ONE, Thou mad'st me Thine; by senses 'five' deceived,
I worthless left Thee! UTTARA-KŌÇA-MAṄGAI'S KING! And Thou
Hast left me! Thou Whose mighty javelin slays Thy trembling foes;
Great SEA of clear Ambrosia given for worthless me to taste! 48

XIII.

As dog laps water from the lake, my soul Thy mercy's SEA
Quits not; me THOU'ST FORSAKEN, UTTARA-KŌÇA-MAṄGAI'S KING;

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40. Song XIV. 41. The senses. 44. He is fiery red, but the white ashes smeared make the glow less oppressively dazzling.

உடல் இல மேமன்னும் உத்தர கோசமங் கைக்ரசே!
மடலின் மட்டே! மணியே! அமுதே! என் மதுவெள்ளமே! ௫௨

௧௪.

வெள்ளத்து ணாவற் றி ஆங்குன் அருள்பெற்றுத்துன்பத்தின்றும்,
விள்ளக்கி லேனை விடுதி, கண் டாய்; விரும் பும் அடியார்
உள்ளத்துள் ளாய்! மன்னும் உத்தர கோசமங் கைக்ரசே!
கள்ளத்து ளேற்கரு ளாய்! களி யாத களி எனக்கே! ௫௬

௧௫.

களிவந்த சிந்தையொ டுன்கழல் கண்டுங் கலந்தருள,
வெளிவந் திலேனை விடுதி, கண் டாய், மெய்ச்சுட ருக்கெல்லாம்,
ஒளிவந்த பூங்கழல் உத்தர கோசமங் கைக்ரசே!
எளிவந்த எந்தை பிரான்! என்னை ஆளுடை என்னப்பனே! ௬௦

௫௯. ஒளியைத்தந்த.

௧௬.

என்னை, அப்பா, அஞ்சல் என்பவர் இன்றிநின்றெய்த்தலேந்தேன்.
மின்னை ஒப் பாய்விட் டிடுதி, கண்டாய், உவமிக் கின்மெய்யே!
உன்னை ஒப் பாய்மன்னும் உத்தர கோசமங் கைக்ரசே!
அன்னைஒப்பாய், எனக்கத்தன்ஒப்பாய், என் அரும்பொருளே! ௬௪

௬௨. நாமே நமக்கொப்பு.

Who dost as in a home abide in those who leave Thee not;
Wine of the palm! Ambrosia! Gem! My FLOOD of bliss! 52

XIV.

Like one whose tongue amid the FLOOD is parched I gain'd Thy grace,
Yet sorrow springs; ME THOU'ST FORSAKEN; UTTARA-KŌÇA-MAṄGAI'S KING;
Who ever dwellest in Thy servants' hearts that Thee desire!
To me in guile immersed grant grace! My joy is JOYLESS all! 56

XV.

With JOYOUS thought I saw Thy Foot, drew near, and gained Thy grace;
Yet am not free! ME THOU'ST FORSAKEN, UTTARA-KŌÇA-MAṄGAI'S KING,
Whose flowery jewell'd Foot is Light of all true lights that gleam!
Father accessible! Lord, Who didst make me all Thine own! 60

XVI.

I wandered weary, none to say 'Fear not!' Like lightning's flash
Behold, THOU HAST FORSAKEN ME! Thou Truth beyond compare;
Great UTTARA-KŌÇA-MAṄGAI'S KING, that like Thyself abides;
Like Mother Thou, like Father Thou, my soul's most precious WEALTH! 64

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64. See LI. 36.

கஎ.

பொருளே! தமியேன் புகலிடமே! நின் புகழ் இகழ்வார் வெருளே!
எனைவிட் டிடுதி, கண் டாய்; மெய்ம்மை யார் விழுங்கும்
அருளே! அணிபொழில் உத்தர கோசமங் கைக்ரசே!
இருளே, வெளியே, இகபரம் ஆகி இருந்தவனே! சுஅ

கஅ.

இருந்தென்னை ஆண்டுகொள், விற்றுக்கொள், ஒற்றிவை, என்னின்
அல்லால்
விருந்தின னேனை விடுதி, கண்டாய்; மிக்க நஞ்சமுதா
அருந்தின னே! மன்னும் உத்தர கோசமங் கைக்ரசே!
மருந்தின னே, பிற விப்பிணிப் பட்டு மடங்கினர்க்கே! எஉ

கக.

மடங்க என் வல்வினைக் காட்டை நின் மன் அருட் டீக்கொளுவும்
விடங்க! என் றன்னை விடுதி, கண் டாய்; என் பிறவியைவேர்
ஒடுங்களைந் தாண்டுகொள், உத்தர கோசமங் கைக்ரசே!
கொடுங்கரிக் குன்றுரித் தஞ்சுவித் தாய்வஞ்சிக் கொம்பினையே! எசு

XVII.

O Wealth! Sole Refuge of my lonely heart! By those who spurn
Thy glories fear'd! Lo, Thou'st forsaken me;—O Grace by eager hearts
And true enjoyed; Thou King of Uttara-kōça-mangai's shrine,
With fair groves girt! Darkness and light, this world and that, Thou art! 68

XVIII.

'Be with me! Govern, use, sell, pledge me:' thus I cried,
Yet me, erewhile Thy guest, Thou hast forsaken, Who didst drink
The poison as ambrosia; Uttara-kōça-mangai's King!
Thou healing Balm for those bowed down by 'changeful birth's' disease! 72

XIX.

Fire of Thy 'biding grace my sins' thick springing wood burns up.
Viḍangan! Thou'st forsaken me; O Uttara-kōça-mangai's King;
Who dost destroy the root of human 'birth,' and make me Thine;
The hill-like elephant didst flay, and fright the Vañji-bough! 76

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71. See XII, verse 8. 74. Viḍangan. Epithet of Çivan as worshipped in Ārūr. Periya Purāṇam I. 76. Note VI. Vañji, a delicate creeping flower plant. Epithet of Umai.

உ௦.

கொம்பரில் லாக்கொடி போல் அல மந்தனன், கோமளமே!
வெம்புகின் றேனை விடுதி, கண்டாய்; விண்ணர் நண்ணுகில்லா
உம்பருள் ளாய்! மன்னும் உத்தர கோசமங் கைக்ரசே!
அம்பர மே, நில னே, அனல் காலொடப் பானவனே! அ௦

உக.

ஆனைவெம் போரிற் குறுந்தூ றெனப்புல னால் அலைப்புண்
டேனை எந் தாய், விட் டிடுதி, கண் டாய்; வினை யேன்மனத்துத்
தேனையும் பாலையுங் கன்னலை யும்அமு தத்தையும் ஒத்த்’
ஊனையும் என்பினை யும்உருக் காநின்ற ஒண்மையனே! அச

உஉ.

ஒண்மைய னே! திரு நீற்றை உத் தூளித் தொளிமிளிரும்
வெண்மைய னே! விட் டிடுதி, கண் டாய்; மெய் அடியவர்கட்
கண்மைய னே! என்றுஞ் சேயாய், பிறர்க்கறி தற்கரிதாம்
பெண்மைய னே! தொன்மை ஆண்மைய னே! அலிப் பெற்
றியனே! அஅ

XX.

Like climbing plant with no supporting BOUGH, I wavering hung!
Lo, Tender One, me trembling THOU'ST FORSAKEN; Thou Who dwell'st
Where heavenly ones come not; strong UTTARA-KŌÇA-MAṄGAI'S KING;
Thou Who art Ether, Earth, and Fire, and Wind, and watery FLOOD! 80

XXI.

Like little shrubs where elephants contend, by senses five
I've been sore vexed; lo, THOU, my Father, HAST FORSAKEN ME!
To sinful me commingled honey, milk, sweet cane, ambrosia,
LIGHT of my soul,—thrilling my flesh and inmost frame,—Thou art! 84

XXII.

The LIGHT Thou art: the White One, gleaming bright, with sacred ash
Besmeared. Lo! THOU'ST FORSAKEN ME; Thou to Thy servants true
Art near; from others ever distant; hard to know;—
The Feminine, the ancient Male, the neutral One art Thou! 88

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80. See V. 277. 88. *Purushas*, see Muir, vol. iv. Çiva-ñāna-bōdham, Aph. I. Comp. V. 115.

உ௩.

பெற்றது கொண்டு, பிழையே பெருக்கிச், சுருக்கும் அன்பின்
வெற்றடி யேனை விடுதி, கண் டாய்; விடி லோ, கெடுவேன்;
ம ற் ற டி யேன்றன்னைத் தாங்குநர் இல்லை, என் வாழ்முதலே!
உ ற் ற டி யேன்மிகத் தேறிநின் றேன், எனக்குள்ளவனே! ௯௨

௮௯. அருமையாக. இவ்வுடம்பை.

உ௪.

உள்ளன வேறிற்க இல்லன செய்யுமை யற்றுழனி
வெள்ளன லேனை விடுதி, கண் டாய்; வியன் மாத்தடக்கைப்
பொள்ளனல் வேழத் துரியாய்! புலனின்கட் போதல் ஒட்டா
மெள்ளன வேமொய்க்கு’நெய்க்குடந் தன்னை எறும்பெனவே. ௯௬

உ௫.

எறும்பிடை நாங்கூழ் எனப்புல னால் அரிப் புண்டலந்த
வெறுந்தமி யேனை விடுதி, கண் டாய்; வெய்ய கூற்றொடுங்க
உறுங்கடிப் போதவை யேஉணர் வுற்றவர் உம்பர் உம்பர்
பெறும்பத மே! அடி யார்பெய ராத பெருமையனே! ௧00

XXIII.

The form Thou gav'st I wore, in faults abounding, scant of love,
Me, worthless slave, THOU HAST FORSAKEN, see! But, if Thou leave,
I perish; none but Thee upholds Thy slave; Source of my being's bliss;
This clear perception hath Thy servant gained, Indwelling Lord! 92

XXIV.

Things true abiding, folly-stirred, for vanities I burn'd;
And THOU'ST FORSAKEN ME; Thou Who as robe dost wear the hide
Of fiery mighty-handed elephant!—I joys of sense
Seeking gain not, like ANTS that noiseless round the oil-jar swarm. 96

XXV.

Like worm in midst of ANTS, by senses gnawed and troubled sore,
Me, utterly alone, Lo! THOU'ST FORSAKEN; Thou Whom fiery death obeyed;
Whose fragrant flowery Foot the heavenly ones attain, and they
Who know; O MIGHTY One, Who from Thy servants partest not! 100

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89. Comp. Pope's *Nālaḍiyār*, 34, p. 25. 96. *Nālaḍiyār*, 337.

உகூ.

பெருநீர் அறச்சிறு மீன்றுவண் டாங்கு நினைப்பிரிந்த
வெருநீர்மை யேனை விடுதி, கண் டாய்; வியன் கங்கைபொங்கி,
வரு நீர் மடுவுண் மலைச்சிறு தோணி வடிவின் வெள்ளைக்
குரு நீர் மதிபொதி யுஞ்சடை வானக் கொழுமணியே! கoச

உஎ.

கொழுமணி ஏர்நகை யார்கொங்கைக் குன்றிடைச் சென்றுகுன்றி
விழும் அடி யேனை விடுதி, கண் டாய்; மெய்ம் முழுதுங் கம்பித்
தழும் அடி யாரிடை ஆர்த்துவைத் தாட்கொண் டருளி என்னைக்
கழுமணியே! இன்னுங் காட்டு, கண்டாய், நின் புலன்கழலே! கoஅ

உஅ.

புலன்க டிகைப்பிக்க யானுந் திகைத்திங்கோர் பொய்ந்நெறிக்கே
விலங்குகின் றேனை விடுதி, க ண்டாய்; விண்ணு மண்ணும்எல்லாம்
கலங்கமுந் நீர்நஞ் சமுதுசெய் தாய்! கரு ணாகரனே!
துலங்குகின்றேன் அடியேன், உடையாய்! என்றொழுகுலமே! கக உ

கoரு. புலன்கள் திகைப்பிக்க.

XXVI.

'When the GREAT waters fail, the little fishes faint;' so reft of Thee
I quake. Lo! THOU'ST FORSAKEN ME! The moon's white crescent borne
On Gaṅgā's wave, like little skiff on mountain stream,
Is hidden in Thy braided locks,—O CHOICEST GEM of heaven! 104

XXVII.

CHOICE GEMS they wore, those softly smiling maids; I failed, I fell.
Lo! THOU'ST FORSAKEN ME!—Thou gav'st me place 'mid Saints who wept,
Their beings fill'd with rapturous joys; in grace didst make me Thine!—
Show me Thy Feet, even yet to SENSE revealed, O spotless Gem! 108

XXVIII.

While SENSES made me quake, I trembling swerved to falsehood's way.
Lo! THOU'ST FORSAKEN ME! While heaven and earth the poison feared
From out the mighty sea, Thou madèst it ambrosia; Home of grace!
Thy servant I, O Master, stand distraught; sole Worship of my heart! 112

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105. The play on words is here inimitable. Comp. *Nālaḍi*, 176; *Kurraḷ*, 965. 110, 111. See XII, verse 8. 112. Lit. 'my worshipful Caste' or 'my Brāhman,' see Lex.

உகூ.

குலங்களைந் தாய், களைந் தாய், என்னைக் குற்றங் கொற்றச்சிலை ஆம்
விலங்கல் எந் தாய், விட் டிடுதி, கண் டாய் ; பொன்னின் மின்னு
கொன்றை
அலங்கல் அந் தாமரை மேனி அப் பா! ஒப்பி லாதவனே!
மலங்கள் ஐந் தாற்சுழல் வன் றயி ரிற்பொரு மத்துறவே. ககசு

௩௰.

மத்துறு தண்டயி ரிற்புலன் றீக்கது வக்கலங்கி,
வித்துறு வேனை விடுதி, கண் டாய் ; வெண் டலைமிலைச்சிக்,
கொத்துறு போது மிலைந்து குடர்நெடு மாலைசுற்றித்,
தத்துறு நீறுடன் ஆரச்செஞ் சாந்தணி சச்சையனே! கஉ௦

௩௧.

சச்சைய னே! மிக்க தண்புனல் விண்கா னிலநெருப்பாம்
விச்சைய னே! விட் டிடுதி, கண் டாய்; வெளி யாய், கரியாய்,
பச்சைய னே, செய்ய மேனிய னே, ஒண் பட அரவக்
கச்சைய னே! கடந் தாய் ! தடந் தாள அடற்கரியே ! கஉ௪

XXIX.

Thyself from every fetter free, Thou freed'st me from all fault, O Sire,
Whose bow victorious is the mighty mount ! Lo, THOU'ST FORSAKEN ME !
Thy lotus-form the cassia's gold wreath wears ; O matchless One !
By fivefold-evil am I stirred like milk by CHURNING STAFF. 116

XXX.

The senses' fire burns fierce ; I'm stirr'd as the cool curds by CHURNING STAFF.
Lo ! ME THOU HAST FORSAKEN ! Thou Who wear'st chaplet of skulls
And clustering wreaths of flowers, and the long entrails' twine ; and dost Thyself
Adorn with ashes, and sweet sandal-paste, O ESSENCE PURE ! 120

XXXI.

Thou art with all—but me !

PURE ESSENCE Multiform, Who art cool flood, sky, wind, earth, fire ;
THOU HAST FORSAKEN ME ! White, black, and azure art Thou seen !
Roseate Thy form ! Thy girdle is the glistening hooded snake !
O WARRIOR ELEPHANT, with dripping brow and mighty foot ! 124

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114. Mount Meru was Çivan's bow, XIV. 1. 116. *Malam.* This is *threefold*, according to the Çaiva system. But in the Catechism, §§ 48, 49, *two* are added : ஆணவம், கன்மம், மாயை, வைந்தவியம், திரோதாயி. Çiva-Piragāçam, I. 20 (p. 157 ; Madras, 1872). 119. This refers to Çivan's form as Bhairava. Comp. XII. In the Kāçi Khāṇḍam, §§ 31 and 89. 121. His wondrous transformations, V. 57–60, 277–280.

௩௨.

அடற்கரி போல் ஐம் புலன்களுக் கஞ்சி அழிந்த என்னை
விடற்கரியாய்! விட்டிடுதி, கண்டாய்; விழுத் தொண்டர்க்கல்லால்
தொடற்க்ரியாய்! சுடர் மாமணியே! சுடுதீச்சுழலக்
கடற்க்ரி தாய் எழு நஞ்சமு தாக்குங் கறைக்கண்டனே! ௧௨௮

௩௩.

கண்டது செய்து கருணைமட் டுப்பரு கிக்களித்து,
மிண்டுகின் றேனை விடுதி, கண் டாய்; நின் விரைமலர்த்தாள்
பண்டுதந் தாற்போற் பணித்துப் பணிசெயக் கூவித்தென்னைக்
கொண்டென் எந் தாய்! களை யாய், களை யாய குதுகுதுப்பே! ௧௩௨

௧௩௧. கூவித்து = கூவிவித்து.

௩௪.

குதுகுதுப் பின்றிநின் றென்குறிப் பே செய்து, நின்குறிப்பில்
விதுவிதுப் பேனை விடுதி, கண் டாய்; விரை ஆர்ந்தினிய
மதுமதுப் போன்றென்னை வாழைப் பழத்தின் மனங்கனிவித்
தெத்திர்வதெப் போது பயில்விக் கயிலைப்பரம்பரனே? ௧௩௬

XXXII.

Sensuality was my bane.

Those WARRING ELEPHANTS, the senses five, I feared,—was lost.
THOU HAST FORSAKEN ME,—Thou, hard to leave,—hard to attain,
Save by Thy worthy saints, bright Gem! While fierce fire raged,
Poison, hard won from out the sea, Thou mad'st Thy food, O Azure-throat! 128

XXXIII.

Pardon my waywardness!

That I wished to do I did,—wine of Thy grace I drank,—rejoiced;—
Then swerved! THOU HAST FORSAKEN ME! Thy fragrant flowery Foot,
As in the days of old Thou gav'st, command and bid me serve!
Take me, my Father! O remove this wayward FOND DESIRE! 132

XXXIV.

I was fickle and self-willed.

Stirred by no strong DESIRE I did my will, nor clung to Thine!
And, lo! THOU HAST FORSAKEN ME! When wilt Thou yet as wine
Of joy meet me, and all my mind with fragrant sweetness fill,
As of the plantain fruit,—TRANSCENDENT LORD of Kailai's hill? 136

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128. See XII, verse 8.

௩௫.

பரம்பரனே! நின் பழஅடியாரொடும் என் படிறு
விரும்பரனே! விட்டிடுதி, கண்டாய்; மென் முயற்கறையின்,
அரும்பரனேர்வைத் தணிந்தாய்! பிறவி ஐ வாய் அரவம் ௧௩௯
பொரும்பெருமான்! வினையேன்மனம் அஞ்சிப் பொதும்புறவே!

௩௬.

பொதும்புறு தீப்போற் புகைந்தெரியப் புலன் தீக் கதுவ
வெதும்புறுவேனை விடுதி, கண்டாய்; விரை ஆர்நறவம்
ததும்பு'மந் தாரத்திற் றாரம் பயின்றுமந் தம்முரல்வண்டு'
அதும்புங் கொழுந்தேன் அவிர்சடை வானத்தடல் அரைசே! ௧௪௪

௩௭.

அரைசே! அறியாச்சிறியேன் பிழைக்கஞ்சல் என்னின் அல்லால்,
விரைசேர் முடியாய்! விடுதி, கண்டாய்; வெண்ணகைக் கருங்கண்
திரைசேர் மடந்தை மணந்த திருப்பொற் பதப்புயங்கா!
வரைசேர்ந் தடர்ந்தென்ன, வல்வினை தான் வந்தடர்வனவே. ௧௪௮

XXXV.

I am, though faulty, Thine!

TRANSCENDENT LORD, with Thine own ancient saints, me faulty one
Thou didst desire! O Aran, yet Lo! THOU'ST FORSAKEN ME!—
Thou didst me place near Thee,—like the hare-spots thou wear'st,—
O mighty Warrior 'gainst birth's five-mouth'd snake, my soul would shun! 140

XXXVI.

Quench sensual fires.

Like flames in forest glade sense-fires with smoky glare burn fierce!
I burn! Lo, THOU'ST FORSAKEN ME! O conquering King of heaven,
The garlands on Whose braided lock drip honey, while the bees
Hum softly 'mid Mandāra buds, whence fragrant sweetness breathes. 144

XXXVII.

Is there no pity?

O King, to me poor ignorant, 'Fear not for faults,' Thou didst
Not say, but HAST FORSAKEN ME, O Thou with fragrance crowned!
Spouse of the sea-born maid with sparkling gems and jet-black eyes!
Bhuyaṅgan! Golden Foot! My 'deeds' PRESS round like clustering hills! 148

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139. See *Nāladi*, 151, 176. 144. See XX. 7. 147. See note to VIII. 11, 12. Çivan a fisherman.

௩௮

அடர் புல னிற் பிரிந்தஞ்சி, அஞ்சொனல் லார் அவர் தம்
விடர் விட லேனை விடுதி, கண் டாய்; விரிந் தேளியும்
சுடர் அனை யாய்! சுடு காட்டர சே! தொழும் பர்க்கமுதே!
தொடர்வரி யாய்! தமி யேன் றனி நீக்குந் தனித் துணையே! ௧௫௨

௩௯.

தனித்துணை நீநிற் கயான்றருக் கித், தலை யானடந்த
வினைத்துணை யேனை விடுதி, கண் டாய்; வினை யேனுடைய
மனத்துணையே! என்றன்வாழ்முதலே! எனக்கெய்ப்பில்வைப்பே!
தினைத்துணை யேனும் பொறேன், றுயர் ஆக்கையின் றிண்வலையே. ௧௫௬

௪௦.

வலைத் தலை மான் அன்ன நோக்கியர் நோக்கின் வலையிற்பட்டு
மிலைத்தலைந் தேனை விடுதி, கண் டாய்; வெண் மதியின் ஒற்றைக்
கலைத் தலை யாய்! கரு ணாகர னே! கயி லாயம் என்னும்
மலைத்தலை வா! மலை யாண் மண வாள! என்வாழ்முதலே! ௧௬௦

XXXVIII.

I have erred through weakness.

By senses PRESSED, fearing I left Thee, weak to quit the charms
Of sweet-voiced maids. Lo! THOU'ST FORSAKEN ME! Thou radiant Beam;
King of the burning-ground; Ambrosia to Thy worshippers;
Hard to be gained; SOLE HELP, removing loneliness of lonely me! 152

XXXIX.

Help me in this conflict with the flesh.

SOLE HELP, whilst Thou wert there I wandered wanton,—'deeds' my help!
THOU HAST FORSAKEN ME, Thou Helper of my guilty soul;
Thou Source of all my being's bliss; Treasure that never fails!
No whit bear I this grievous body's mighty NET! 156

XL.

The pain of sensuality.

Caught by those eyes whose timid glance is like fawn's in the NET,
'Wildered I grieved. Lo! THOU'ST FORSAKEN ME! Thou on Whose head
The pale moon's crescent thin is seen! Ocean of grace! Thou Lord
Of Kailai's hill! Spouse of the mountain Maid! Source of my being's joy! 160

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153. Lit. 'walked on my head.'

சக.

முதலைச்செவ் வாய்ச்சியர்வேட்கை வெந்நீரிற் கடிப்பமூழ்கி
விதலைச்செய் வேனை விடுதி, கண் டாய்; விடக் கூன்மிடைந்த
சிதலைச்செய் காயம்பொறேன், சிவனே! முறையோ? முறையோ?
திதலைச்செய் பூண்முலை மங்கை பங்கா! என்சிவகதியே! கசுச

சஉ.

கதி அடி யேற்குன் கழற்றந் தருளவும் ஊன் கழியா
விதி அடி யேனை விடுதி, கண் டாய்; வெண் டலை முழையில்
பதிஉடை வாள் அரப் பார்த்திறை பைத்துச் சுருங்கஅஞ்சி
மதிநெடு நீரிற் குளித்தொளிக் குஞ்சடை மன்னவனே! கசுஅ

சஙு.

மன்னவ னே! ஒன்றும் ஆற்றி யாச்சிறி யேன் மகிழ்ச்சி
மின்னவ னே! விட் டிடுதி, கண் டாய்; மிக்க வேத மெய்ந்நூல்
சொன்னவ னே! சொற் கழிந்தவ னே! கழி யாத்தொழும் பர்
முன்னவ னே! பின்னும் ஆனவனே! இம்முழுதையுமே! கஎஉ

XLI.

Woe is me, in this vile fleshly prison!

In the hot flood of lust for those of ruddy lips, like crocodiles,—
I eager plunged. Lo! THOU'ST FORSAKEN ME! This body foul,
Ant-eaten,—I endure not; Çivan, list to my complaint!
Thou Bridegroom of the beauteous Bride; my joyous Goal of bliss! 164

XLII.

Grace once given, now withdrawn.

Thou gav'st indeed to me in grace to gain my goal, Thy Feet;—
Yet THOU'ST FORSAKEN ME, not fated to shake off this flesh!
The moon beheld the serpent bright in skull-cave hid, and feared;—
Then plunging hid his swelling crest within Thy braided lock, O KING! 168

XLIII.

I adore Thee, though forlorn.

O KING, to wretched me, who know not any path, the Light
Of joy! THOU HAST FORSAKEN ME!—Thou the true Vēdic Lord
To me didst speak, Who passest speech! To steadfast worshippers,
Thou art the First, the Last too,—Thou this universal Whole! 172

சச.

முழுத்யில் வேற்கண் ணியர் என்னு மூரித் தழன்முழுகும்
விழுதனை யேனை விடுதி, கண் டாய்; நின் வெறிமலர்த்தாள்
தொழுதுசெல்வானத்தொழும்பரிற்கூட்டிடு,சோத்தெம்பிரான்!
பழுதுசெய்வேனைவிடேல்,உடையாய்! உன்னைப்பாடுவனே. கஎசு

கஎக. அயில் = கூர்மை ?—கஎரு. சொல் ?

சரு.

பாடிற்றி லேன், பணி யேன், மணி நீ ஒளித் தாய்க்குப்பச்சூன்
வீடிற்றி லேனை விடுதி, கண் டாய்; வியந் தாங்கலறித்
தேடிற்றி லேன், சிவன் எவ்விடத் தான், எவர் கண்டனர் என்
றோடிற்றி லேன், கிடந் துள்ளுருகே னின்றுழைத்தனனே. கஅ௦

சசா.

உழைதரு நோக்கியர் கொங்கைப் பலாப்பழத் தீயின் ஒப்பாய்
விழைதரு வேனை விடுதி கண் டாய்; விடின் வேலைநஞ்சுண்
மழைதரு கண்டன், குணமிலி, மானிடன், தேய்மதியன்,
பழைதரு'மாபரன், என்றென் றறைவன் பழிப்பினையே! கஅச

XLIV.

Tormented by lust.

Like oil was I poured in fierce fire of glancing dartlike eyes,—
Lo! THOU'ST FORSAKEN ME! Whose word erst joined me to Thy saints,
Who ever worship at Thy fragrant flowery Feet; my Lord!
My Master, faulty though I am, forsake me not! Thee will I SING. 176

XLV.

Spiritual desertion.

I SANG Thee not, nor worshipped Thee, O hidden Gem,—nor left this flesh.
Lo! THOU'ST FORSAKEN ME! All wonderment I wept, yet sought Thee not,
Nor, 'Where is Çivan,' 'Who hath seen Him?' did I haste to ask.
I lay supine, my soul no raptures knew;—I suffered sore! 180

XLVI.

Still will I adore the mysteries of Thy nature.

Like fly in jack-fruit caught, I fell a prey to fawn-eyed maids!
Lo! THOU'ST FORSAKEN ME! But if Thou leave, I'll utter loud reproach!
I'll call Thee 'Black-throat,' 'Who ate poison from the sea,' 'The Unqualified,'
'The man,' 'Crowned with the waning moon,' 'The mighty God gone wrong.' 184

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183. Guṇamili: this is a play on words: *guṇam* = 'quality.' The sages deny qualities, or attributes, to the Supreme. If so, He is destitute of all power or fitness—*unqualified for anything.* 'We never speak of the qualities or modes of *God;* and the reason is that these words imply *change and diversity,* like the phenomena which distinguish one species from another of the same genus;

சஎ.

பழிப்பினின் பாதப் பழந்தொழும் பெய்தி விழப்பழித்து,
விழித்திருந் தேனை விடுதி, கண்டாய்; வெண் மணிப்பணிலம்,
கொழித்துமந் தாரமந் தாகினி நுந்தும்பந்தப் பெருமை!
தழிச்சிறை நீரிற் பிறைக்கலஞ் சேர்தரு தாரவனே! கஅஅ

கஅஅ. தாழி?

சஅ.

தாரகை போலுந் தலைத்தலை மாலைத் தழல் அரப்பூண்
வீர! என் றன்னை விடுதி, கண்டாய்; விடில் என்னைமிக்கார்
ஆர் அடியான் என்னின் உத்தர கோசமங் கைக்கரசின்
சீர் அடியார் அடியான் என்றுநின்னைச் சிரிப்பிப்பனே! ககூஉ

சகூ.

சிரிப்பிப்பன், சீறும் பிழைப்பைத் தொழும்பையும் ஈசற்கென்று
விரிப்பிப்பன், என்னை விடுதி, கண்டாய்; விடின்—வெங்கரியின்
உரிப்பிச்சன்,தோல்உடைப்பிச்சன்,நஞ்சுண்பிச்சன்,ஊர்ச்சுடுகாட்
டெரிப்பிச்சன்,என்னையும்ஆளுடைப்பிச்சன்,என்றேசுவனே! ககூசு

XLVII.

Various wanderings.

The ancient worship of Thy blameless Feet I gained; then fell;
Reviled Thee; woke once more; and, LO! THOU HAST FORSAKEN ME!
Greatness, that heavenly Gaṅgā stirs to shed bright gems and pearls!
Thy WREATH's the crescent in the water seen, caught in Thy braided lock! 188

XLVIII.

I will boast Thy name.

Hero, Who wear'st the fiery snake-WREATH on Thy starlike head!
Lo! THOU'ST FORSAKEN ME! But if Thou leave, when others ask
'Whose servant Thou?' 'Slave of the glorious slaves
Of Utt'ra-kōça-maṅgai's King,' I'll name myself, and cause them SMILE at Thee. 192

XLIX.

Ever praising.

I'll make them SMILE, unfolding faults and service to the Lord!
Lo! THOU'ST FORSAKEN ME; but if Thou leave, I shall ABUSE Thee sore!
'Madman, clad in wild elephant's skin;' 'Madman, with hide for his garb;'
'Madman, that ate the poison;' 'Madman of the burning-ground-fire;'
'Madman, that chose even me for His own!' 196

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and this cannot be predicated of an infinite and eternal being. All that is in Him is immutably there; and this relation of *inherence* and permanent co-existence in one nature is expressed by the word *attribute*.' Martineau's Types of Ethical Theory, vol. i. p. 129.

௫0.

ஏசினும், யான் உன்னை ஏத்தினும், என்பிழைக் கேகுழைந்து
வேசறு வேனை விடுதி, கண்டாய்; செம் பவளவெற்பின்
தேசுடையாய்! என்னை ஆளுடையாய்! சிற்றுயிர்க் கிரங்கிக்,
காய்சின ஆலம் உண்டாய்! அமுதுண்ணக் கடையவனே! ௨00

L.

ABUSING Thee or praising,—crushed by sin, and grieved am I!
Lo! THOU'ST FORSAKEN ME, Thou Brightness on red coral hill!
Thou mad'st me Thine; didst fiery poison eat, pitying poor souls,
That I might Thine ambrosia taste,—I, meanest one! 200

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200. The construction is involved; compare line 1.

ஏழாவது

திருவெம்பாவை.

[சத்தியை வியந்தது.]

THE MAIDENS' SONG OF THE DAWNING.

HYMN VII.

The mystic 'Song of the Maidens' forms a pendant to the 'Morning Hymn' (XX). It has always been attributed to Māṇikka-Vāçagar without any hesitation, though in many respects it is certainly unlike most of his other lyrics. It is said to have been composed for the use of the women at Aruṇā-çalam, among whom it is, and was, the custom to celebrate with great demonstrations of joy a festival in honour of the god Çivan and the goddess Çatti in the month of Mārgaṛi, which corresponds to the second half of December and the first half of January. At that time the females of the city of all ages for ten successive days rise before dawn, and perambulate the precincts, arousing their companions from house to house, and proceeding to bathe (in rigidly decorous manner) in the sacred tank. There are passages in this poem which I have been obliged somewhat to veil, and modify, carefully preserving, however, the full and exact meaning of the original, as I conceive it. There is, however, connected with the Çaiva worship, it must be said, a series of rites which is sometimes called the *tantric*, and sometimes the *çakti* system. No doubt, in connection with this, many unspeakable abominations have been, and are at times perpetrated; and every thoughtful Hindu is sincerely anxious that all trace of these corruptions should be swept away. In all nations similar things have existed, and it would be quite superfluous to enumerate the ancient rites of a similar character that have been enthusiastically celebrated. [Comp. GROTE, I. 25, 219, &c.] From such things the Çaiva system must sever itself absolutely, which it can the more decidedly do, because they have no real root in the Çaiva Siddhānta philosophy itself.

In one edition of these poems there is an introduction to the 'Maidens' Reveillé,' which gives a mystic interpretation to a large portion of the lyric. According to this author, from the month of Āḍi to the month of Mārgaṛi (i.e. from July 15th to January 15th) is the night season; the other half of the year being the daytime: the whole year forming *a single day of the gods*. The former half of the year, in which there is rain with black clouds, is the representative of the secular period of involution or destruction, when all things have been re-involved in the triple veils of darkness, which period precedes that of the re-creation, or evolution. The other half of the year represents the period of creation, i.e. the time during which the phenomenal universe is re-evolved from its eternal elements, as the sphere of the activities of all things that have life. The month of Mārgaṛi is then the symbol of the awaking of the universe from its slumber of involution. It is the dawn of the new creation,—of secular evolution. [NOTE XIII.]

Now this creation is the work of Çatti, the manifested energy of Çivan:—his wife, who is the author, not of life indeed, but of the whole phenomenal system in which and by which life exerts its energies, and achieves its destinies. Çivan Himself can come into no personal relation with matter and its veiling delusions and darkness. It is, therefore, Çatti that accomplishes the work; she is an energy of activity, of knowledge, and of desire; and through her alone the Supreme evolves all things. But this *tantric* system, like the gnostic systems of old, does not permit Çatti, as the Partner of the Supreme, to accomplish directly the work of evolution. This would be far too simple and direct for Hindu philosophy. There is a long chain of feminine manifestations (aeons)

evolved in succession, each coming into a relation to the Supreme that constitutes a distinct stage in the process; and it is only at last that Brahmā and Vishṇu are evolved, to be respectively the fashioner and the maintainer of the cosmic world. The writer here enumerates nine of these Çattis, amongst whom are numbered the chief female divinities that, under various names and epithets, are worshipped or propitiated in various parts of India. Among them is the dreaded Kāḷi. No doubt there are hints of all this in this poem, but its plain and obvious interpretation is the only one known to the majority of those that use it, and I imagine the composer himself was innocent of anything like the gnosticism and mysticism that his interpreters have given him credit for. As the hymn stands it is a beautiful composition, but in some parts it will seem to be somewhat obscure. I have tried to give a version that shall be as literal as possible, but only the Tamil reader can feel how great a poet its author was; and only the student of the South-Indian Çaiva philosophy can expect to enter into its spirit.

[Metre: வெண்டளையான்வந்த இயற்றரவிணைக் கொச்சகக்கலிப்பா. See VIII and XVI.]

க.

ஆதியும் அந்தமும் இல்லா அரும்பெருஞ்
சோதியை யாம்பாடக் கேட்டேயும், வாட்டடங்கண்
மாதே! வளருதியோ? வன்செவியோ நின்செவிதான்?
மாதேவன் வார்கழல்கள் வாழ்த்திய வாழ்த்தொலிபோய்
வீதிவாய்க் கேட்டலுமே, விம்மிவிம்மி மெய்ம்மறந்து
போதார் அமளியின்மே னின்றும் புரண்டிங்ஙன்
ஏதேனும் ஆகாள், கிடந்தாள், என் னே என்னே
ஈதே எந் தோழி பரிச்'? ஏல் ஓர் எம்பாவாய்! ௪

I.

The temple-worship.

[*The waits sing at the door.*]

The Splendour rare and great, that knows nor first nor end,
we sing; Thou hear'st the song, yet still sleep'st on;
O lady of the large bright eye! is thine ear dull
that it perceives not sound of praise that hails
The great God's cinctured feet?—She hears the strain resound
through all the street, yet in forgetful sleep
On her flower-couch she muttering turns!—
See, here she nothing noting lies! Why thus, why thus?
doth this our friend beseem?—OUR LADY FAIR, ARISE! 4

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4. The refrain is *ēl embāvāy!* which *may* mean 'Arise (or ponder), O our Lady!' but seems like Scott's *eleu loro!* in Marmion.

உ.

பாசம் பரஞ்சோதிக் கென்பாய், இராப்பகனும்
பேசும்போ தெப்போ திப்போ தார் அமளிக்கே
நேசமும் வைத்தனையோ, நேரிழையாய்? நேரிழையீர்
சீசி! இவையுஞ் சிலவோ, விளையாடி
ஏசும் இடம் ஈதோ, விண்ணோர்கள் ஏத்துதற்குக்
கூசு மலர்ப்பாதந் தந்தருள வந்தருளுந்
தேசன், சிவலோகன், தில்லைச் சிற்றம்பலத்துள்
ஈசனார்க் கன்பார்யாம் ஆர்? ஏல் ஓர் எம்பாவாய்! அ

ு. என்பு?

ஈ.

முத்தன்ன வெண் ணகையாய்! முன் வந் தெதிர் எழுந் தென்
அத்தன், ஆ நந்தன், அமுதன், என் றள்ளூறித்
தித்திக்கப் பேசுவாய், வந்துன் கடை திறவாய்.—
பத்துடையீர்! ஈசன் பழ அடியீர்! பாங்குடையீர்!
புத்தடியோம் புன்மை தீர்த் தாட்கொண்டாற் பொல்லாதோ?
எத்தோ, நின் அன்புடைமை, எல்லோம் அறியோமோ?

II.

Trifle not!

'Hail to the heavenly Light,' thou ever say'st, as we,
by night and day. Now of this flowery couch
Art thou enamour'd, maid with faultless gems adorned?
Shame! jewell'd dames, are these things trifles too?
To sport and jest is this the place, when He in grace
Hath come to give the foot-flower, shame-fast angels praise?
The Teacher, Lord of Çiva-world, in Tillai's porch He rules.
Who are His lovers all?—OUR LADY FAIR, ARISE! 8

III.

O thou whose smile as pearl is bright, arise, present
thyself before the Sire, the blissful One, th' Ambrosial,
And with o'erflowing sweetness speak! Come, ope thy doors!—
[*She joins them. They enter the temple-porch.*]
'Ye men devout, the Ruler's ancient saints, ye reverend men,
Will't be amiss if ye our weakness aid, us novices admit?'
[*In the temple.*]
No cheat is this, know we not all Thy wondrous love?

சித்தம் அழகியார் பாடாரோ? நஞ்சிவனை
இத்தனையும் வேண்டும் எமக்க்' ஏல் ஓர் எம்பாவாய்! ௧௨

௪.

ஒண்ணித்தில நகையாய்! இன்னம் புலர்ந்தின்றோ?
வண்ணக் கிளிமொழியார் எல்லாரும் வந்தாரோ?
எண்ணிக்கொ டுள்ளவா சொல்லுகோம் அவ்வளவுங்
கண்ணைத் துயின்றவமே காலத்தைப் போக்காதே!
விண்ணுக் கொருமருந்தை, வேத விழுப்பொருளைக்,
கண்ணுக் கினியானைப், பாடிக் கசிந்துள்ளம்
உண்ணெக்கு நின்றுருக! யாமாட்டோ' நீயேவந்
தெண்ணிக் குறையிற் றுயில், ஏல் ஓர் எம்பாவாய்! ௧௬

௫.

மால்அறியா நான்முகனுங் காணா மலையினை, நாம்
போல் அறிவோம் என்றுள்ள பொக்கங்க ளேபேசும்
பால்ஊறு தேன்வாய்ப் படிறீ, கடைதிறவாய்!
ஞாலமே, விண்ணே, பிறவே, அறிவரியான்

Who sing not what they beauty deem? Our Çivan's form
ev'n so we yearn to see.—OUR LADY FAIR, ARISE! 12

IV.

[*They all henceforth sing their morning song to the goddess, imploring* HER *to arise in grace.*]

O thou of radiant pearl-like smile, is't not now dawn?
have not the sweet-voiced come, like parrots many-hued?
Thus thinking, as is meet, we speak; meanwhile in sleep
close not Thine eye; let not thy time in vain be spent!—
Sole Balm of heaven, the Vēda's precious Sense, the Dear
to eyes that see, we sing, our melting minds
In rapture all dissolved; nor deem thou should'st remain
for ever thus asleep!—OUR LADY FAIR, ARISE! 16

V.

Say not, 'Çivan is unknowable!'

The 'Mount' that Māl knew not, and Ayan saw not,—we
can know; so Thou dost utter falsities,
O guileful one, whose mouth with milk and honey flows,
ope thy door! He Whom earth, heaven, and other realms know not,

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12. From this point it is the goddess that is mostly invoked in some verses.

கோலமுநம்மை ஆட்கொண் டருளிக் கோதாட்டுஞ்
 சீலமும் பாடிச், சிவனே! சிவனே! என்
றோலம் இடினும் உணராய், உணராய், காண்!
 ஏலக் குழலி பரிசேல் ஓர் எம்பாவாய்! உ0

சு.

மானே! நீநென்னலை நாளைவந் துங்களை
 நானே எழுப்புவன் என்றலு நாணுமே
போன திசைபகராய், இன்னம் புலர்ந்தின்றோ?
 வானே, நிலனே, பிறவே, அறிவரியான்
தானேவந் தெம்மைத் தலைஅளித்தாட் கொண்டருளும்
 வான்வார் கழல்பாடி வந்தோர்க்குன் வாய்திறவாய்!
ஊனே உருகாய், உனக்கே உறும், எமக்கும்
 ஏனோர்க்குந் தங்கோனைப் பாடேல் ஓர் எம்பாவாய்! உச

எ.

அன்னே, இவையுஞ் சிலவோ? பலஅமரர்
 உன்னற் கரியான், ஒருவன், இருஞ்சீரான்,
சின்னங்கள் கேட்பச் சிவன் என்றே வாய்திறப்பாய்!
 தென்னா, என்னாமுன் னந்தீசேர் மெழுகொப்பாய்

In glory makes us His, cleanses our souls in grace.
 His goodness sing! 'O Çivan, Çivan,' hark! they cry.
Thou understandest not; thou understandest not!—
 So's she with perfumed locks!—OUR LADY FAIR, ARISE! 20

VI.

O fawn, but yesterday thou said'st, 'At dawn I come
 to rouse you up;' but now, all unabashed
Tell us, what quarter didst thou seek?—is't not yet dawn?
 He Who is sky, and earth, and all things else, to men unknown;
Himself will come, will guard, and make us His; to us
 who coming sing His heavenly cinctur'd Foot, speak thou!
In rapture melt! The King of thee, of us extol;
 of all the worlds!—OUR LADY FAIR, ARISE! 24

VII.

Mother, are these too trifles? Many heavenly ones
 know not, the One, the mighty glorious Lord.
Hearing His signals, ope thy mouth, and 'Çivan' cry,
 Cry 'Southern-One.' Like wax before the fire

என்னானை என் அரையன் இன் அமுதென் றெல்லோமுஞ்
சொன்னோங்கேள், வெவ்வேறாய் இன்னந் துயிலுதியோ?
வன்னெஞ்சப் பேதையர்போல் வாளா கிடத்தியால்,
என்னே துயிலின் பரிச்'? ஏல் ஓர் எம்பாவாய்! ௨௮

௮.

கோழி சிலம்பச் சிலம்புங் குருகெங்கும்;
ஏழில் இயம்ப இயம்பும் வெண் சங்கெங்கும்;
கேழில் பரஞ்சோதி கேழில் பரங்கருணை
கேழில் விழுப்பொருள்கள் பாடினோங் கேட்டிலையோ?
வாழிஈ தென்ன உறக்கமோ? வாய்திறவாய்!
ஆழியான் அன்புடைமை யாமாறும் இவ்வாறோ?
ஊழி முதல்வனாய் நின்ற ஒருவனை
ஏழைபங் காளனையே, பாட்'! ஏல் ஓர் எம்பாவாய்! ௩௨

௯.

முன்னைப் பழம்பொருட்கு முன்னைப் பழம்பொருளே!
பின்னைப் புதுமைக்கும் பேர்த்துமப் பெற்றியனே!
உன்னைப் பிரானாகப் பெற்றஉன் சீர்அடியோம்
உன்அடியார்தாள்பணிவோம்; ஆங்கவர்க்கேபாங்காவோம்;

Melting,—'My own, my King, Ambrosia,' we all
have sung! Hear thou! apart from us yet dost thou sleep?
Dost thou yet speechless lie, like the hard-hearted silly ones?
What grace is in this sleep?—OUR LADY FAIR, ARISE! 28

VIII.

While cocks are crowing, small birds chaunt on every side;
while trumpet sounds, sound out the conch-shells everywhere;
The heav'nly Light without compare, the Grace without compare,—
the Being great without compare, we've sung; hear'st not?
Bless thee, what slumber's this? Thou openest not thy mouth?
is such the recompense for our King's love we bring?
Th' Eternal, First of Beings; Him Who 'bides the Only-One;
the Lady's Partner sing we all!—OUR LADY FAIR, ARISE! 32

IX.

Ancient of days, existing ere the ancient world!
Whose nature shares the newness of created things!
Thy worshippers devout, who've gained Thee for their Lord,
adore Thy servants' feet,—to them give reverence due.—

அன்னவரே எங்கணவர் ஆவார்; அவர் உகந்து
சொன்ன பரிசே தொழும்பாய்ப் பணிசெய்வோம்;
இன்ன வகையே எமக்கெங்கோ னல்குதியேல்,
என்ன குறையும் இலோம், ஏலோர் எம்பாவாய்! ௩௬

௧௦.

பாதாளம் ஏழினுங்கீழ் சொற்கழிவு பாதமலர்;
போதார் புனைமுடியும் எல்லாப் பொருண்முடிவே!
பேதை ஒருபாற் றிருமேனி! ஒன்றல்லன்;
வேதமுதல் விண்ணோரு மண்ணுந் துதித்தாலும்
ஓத உலவா ஒருதோழன், றொண்டர் உளன்,
கோதில் குலத்தரன், றன் கோயிற், பிணாப் பிள்ளைகாள்!
ஏதவன் ஊர்? ஏதவன்பேர்? ஆர்உற்றார்? ஆர் அயலார்? ௪௦
ஏதவனைப் பாடும் பரிச்'? ஏல் ஓர் எம்பாவாய்!

௧௧.

மொய்யார் தடம் பொய்கை புக்கு, முகேர் என்னக்
கையாற் குடைந்து குடைந்துன் கழல் பாடி,
ஐயா! வழிஅடியோம் வாழ்ந்தோங், காண்! ஆர்அழல்போற்
செய்யா! வெண் ணீறாடி! செல்வா! சிறுமருங்குல்

And these alone shall be our wedded lords; joyous
ev'n as they bid, due service will we render meek.
Thus, if Thou grant to us this boon, our King, no lack
Thy handmaids e'er shall know!—OUR LADY FAIR, ARISE! 36

X.

Beneath the sevenfold gulf, transcending speech, His foot-flower rests;
with flowers adorned His crown of all the universe is crown!
The Lady's at His side!—His sacred form dwells not alone!
The Vēdam, heavenly ones, and earth, praise Him; and yet
He's our one Friend, Whose praise ne'er dies; within His saints He dwells;
pure He sustains the 'clan'; ye temple-ladies, say
What is His Town? His Name? His kin? and who His foes?
And how sing we His praise?—OUR LADY FAIR, ARISE! 40

XI.

[*In the temple-tank.*]

Entering the broad, frequented tank with joyful cries,
and hands outstretched, we plunge and plunge, and sing Thy Foot.
O Guru, see, Thy faithful worshippers are blest! As fire
Thy hue is red; Thou wear'st white ashes; Blessed One!

மை ஆர் தடங்கண் மடந்தை மணவாளா!
ஐயா! நீ ஆட்கொண்டருளும்! விளையாட்டின்
உய்வார்கள் உய்யும் வகை எல்லாம் உய்ந்தொழிந்தோம்;
எய்யாமற் காப்பாய் எமை, ஏலோர் எம்பாவாய்! ௪௪

௧௨.

ஆர்த்த பிறவித் துயர்கெட நாம் ஆர்த்தாடுந்
தீர்த்தன்! நற்றில்லைச்சிற் றம்பலத்தே தீ ஆடும்
கூத்தன்! இவ் வானுங் குவலயமும் எல்லோமுங்
காத்தும், படைத்துங், கரந்தும், விளையாடி,
வார்த்தையும் பேசி, வளைசிலம்ப, வார்கலைகள்
ஆர்ப்பரவஞ் செய்ய, அணிகுழன்மேல் வண்டார்ப்பப்,
பூத்திகழும் பொய்கை குடைந்துடையான் பொற்பாதம்
ஏத்தி இருஞ் சுனை நீர் ஆட்' ஏல் ஓர் எம்பாவாய்! ௪௮

௧௩.

பைங்குவளைக் கார்மலராற், செங்கமலப் பைம்போதால்,
அங்கங் குருகினத்தாற், பின்னும் அரவத்தால்,
தங்கண் மலங்கழுவு வார்வந்து சார்தலினால்,
எங்கள் பிராட்டியும் எங்கோனும் போன்றிசைந்த

Thou Bridegroom of the Lady lithe, with broad, black eyes!
O Guru, make us Thine in grace. In this our sport,
What those who would be saved perform, we've done, as they;
guard that we weary not!—Our Lady fair, arise! 44

XII.

Lord of the sacred stream, where we, that thronging mortal woes
may cease, acclaiming bathe! Dancer in Tillai's sacred court
'Midst waving fire! This heaven, this flowery earth, us all,
in sport Thou guardest, formest, dost enshroud;—
Thou say'st the word!—Bracelets tinkling, jewels rattling
with a merry sound, tuneful beetles humming round our locks adorned,
Plunge in the tank, where flowers are glistening; praise the Master's golden Foot,
and in the fountain bathe!—Our Lady fair, arise! 48

XIII.

There burn dark crimson flowers of Kuvaḷai, here the red lotus blooms;
there the bright race of small birds utters songs;
Here those who wash away their sin are gathered round!
This swelling tank is like our Queen and King!

பொங்கு மடுவிற் புகப்பாய்ந்து, பாய்ந்து, நஞ்
சங்கஞ் சிலம்பச், சிலம்பு கலந்தார்ப்பக்,
கொங்கைகள் பொங்கக், குடையும் புனல்பொங்கப்,
பங்கயப் பூம்புனல் பாய்ந்தாட்' ஏல் ஓர் எம்பாவாய்! ௫௨

கச.

காதார் குழைஆடப், பைம்பூண் கலன்ஆடக்,
கோதை குழல் ஆட, வண்டின்குழாம் ஆடச்,
சீதப் புனல் ஆடிச், சிற்றம் பலம்பாடி,
வேதப் பொருள்பாடி, அப்பொருள்ஆம் ஆபாடிச்
சோதி திறம்பாடிச், சூழ் கொன்றைத் தார்பாடி,
ஆதி திறம்பாடி, அந்தம் ஆம் ஆபாடிப்,
பேதித்து நம்மை வளர்த்தெடுத்த பெய்வளை தன்
பாதத் திறம்பாடி, ஆட்' ஏல் ஓர் எம்பாவாய்! ௫௬

கரு.

ஓரொருகால் எம்பெருமான் என்றென்றே நம்பெருமான்
சீர்ஒருகால் வாய் ஓவாள், சித்தங் களிகூர,

We ent'ring plunge and plunge again, our shells resound;
our anklets tinkling sound; our bosoms throb with joy;
The wave we plunge in swells. Plunge in the lotus crownèd flood
and joyful bathe!—OUR LADY FAIR, ARISE! 52

XIV.

While ear-drops swing; while golden jewels wave;
while flow'ry locks are dancing; swarms of wing'd things flit;
Bathe in the cool flood, sing the sacred court!
sing the mystic Vēdas, sing their inner sense!
Sing glory of the Light, sing Him the cassia-wreath Who wears!
Sing ye the power of Him, the First, sing Him the Last!
Sing ye the glory of Her Foot, Who armlets wears,
Whose guardian care we own!—OUR LADY FAIR, ARISE! 56

XV.

The Lady of Kārai-kāl[1].

Once on a *time*, 'our Perumān,' full oft cried she.
His glory any *time* to speak she ceased not

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57. The word 'time' is *Kāl*, so there is a play on the word Kāraikāl. It may be that the poet in another passage alludes to her beautiful prayer (XI, verse 8):—

'He gave me grace, tho' I all else forget, ne'er to forget
His foot, Whose mighty dance we sing! . . . .'

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[1] Her very ancient legend follows.—*The 'Mother' of Kāraikāl.*—Some of the legends in the Tamil Periya Purāṇam relate to the period between the first and second great revivals of

நீர்ஒருகால் ஓவா நெடுந்தாரை கண்பனிப்பப்,
பார்ஒருகால் வந்தனையாள் விண்ணோரைத் தான்பணியாள்;

With gladsome mind, while tears in ceaseless stream flowed forth.
Once on a *time*, this woman came to earth, nor bowed

Çaivism, and a few are anterior to both. It seems pretty certain that, while the Jains and Buddhists were active and apparently triumphant everywhere, there were a great multitude of the faithful Çaivites who, like the Covenanters in Scotland, were rendered more zealous by the persecutions to which they were exposed. Among these was the 'Mother' of Kāraikāl, who was a poetess, many of whose verses are still preserved. The legend gives a most interesting picture of some phases of South-Indian life a thousand years ago. The 'Mother' was the wife of a rich merchant of Kāraikāl[1], whose name was Paramadattan ('*Endowed with heavenly gifts*'). Her own name was Punithavathiyār ('*The pure*'). She was very devout, and especially careful to entertain all Çaiva devotees that came to her door. One day her husband received from some persons who had come to him on business a present of two mangoes, of a very superior kind, which he sent home to his wife. Soon afterwards, a holy devotee arrived at the house as a mendicant guest; but she had nothing ready to offer him except some boiled rice. This she set before him, and having no other condiment to present, gave him one of the aforesaid mangoes. At noon her husband returned, and after his meal ate the remaining mango, which pleased him so much that he said to his wife, 'There were two; bring me the other.' She went away in dismay; but remembering that the god to whose servant—because he was His servant—she had given the fruit, never deserts those who serve Him, she offered a mental prayer, and straightway found a mango in her hand, which she carried to her husband. Being a divine gift, it was of incomparable sweetness, and he said to her, 'Where did you obtain this?' She hesitated at first to reveal the wonder that had been wrought on her behalf, but reflected that she ought to have no concealments from her husband, and so told him everything. He gave no credence to her words, but roughly replied, 'If that is so, get me another like it.' She went away, and said in her heart to the god, 'If thou givest me not one more fruit, my word will be disbelieved!' Forthwith she found another fruit still more lovely in her hand. When she carried this to her husband he took it in astonishment; but behold! it forthwith vanished. Utterly confounded by these wonderful things, he came to the conclusion that his wife was a supernatural being, and resolved to separate at once from her. He revealed the matter, however, to no one, but quietly equipped a ship in which he embarked a great part of his wealth, and then on a lucky day, worshipping the god of the sea, with sailors and a skilful captain, he set sail for another country, where he made merchandise, accumulated a fortune, and after some time, re-embarking, came back to India to another city in the Pāṇḍiyan land, where he married a merchant's daughter, and lived in great luxury. A daughter was born to him, to whom he gave the name of the wife with whom he had feared to remain, but for whom he retained exceeding reverence.

After awhile his return and prosperity became known to his friends in Kāraikāl, who resolved to compel him to receive again his first wife, their kinswoman, whom he had deserted. They accordingly proceeded to his new residence, carrying with them in a litter his saintly spouse, the 'Mother' of Kāraikāl. When he heard that she had arrived and was halting in a grove outside the town, he was seized with a great dread, and proceeded with his second wife and daughter to where the 'Mother' was encamped surrounded by her kindred. He at once prostrated himself with profoundest reverence before her, saying, 'Your slave is happy here and prosperous through your benediction. To my daughter I have given your sacred name, and I constantly adore you as my tutelary goddess!' Poor Punithavathiyār, utterly confounded by this salutation and worship, took refuge among her kinsfolk, who all cried out, 'Why is the madman worshipping his own wife?' To

[1] *Kāraikāl* is a small town held by the French. It is forty-seven miles from Tanjore. Near it is the famous Ālaṅkāḍu (Vatāranyam), a forest of banyan trees, where the shrine of the 'Mother' still stands.

பேர் அரையற் கிங்ஙனே பித்தொருவர் ஆமாறும்
ஆர் ஒருவர்? இவ்வண்ணம் ஆட்கொள்ளும் வித்தகர்தாள்
வார்உருவப் பூண்முலையீர்! வாய் ஆர நாம்பாடி,
ஏர்உருவப் பூம்புனல்பாய்ந் தாடேல் ஓர் எம்பாவாய்! ௬௦

Before the heavenly ones,—by the great King with frenzy filled.
Who like to her? Of this mysterious One,
O lovely damsels, sing the Foot, and bathing plunge
beneath the flow'ry flood!—OUR LADY FAIR, ARISE! 60

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this Paramadattan replied, 'I myself beheld her work a miracle, and I know that she is no daughter of the human race, but a supernatural being, and so I have separated myself from her, and I worship her as my tutelary divinity, and have dedicated this my daughter to her, and therefore have I worshipped her and call upon you to do the same.' But Punithavathiyār pondered the matter, and prayed within herself to Çivan the Supreme, saying: 'Lord, this is my husband's persuasion! Take from me then the beauty that I have hitherto cherished for his sake alone. Remove from me this burthen of the flesh, and give to me the form and features of one of the demon hosts who evermore attend on Thee, and praise Thee.' That very instant, by the grace of the god, her flesh dried up, and she became a demoness, one of Çivan's hosts, whom the earthly world and the heavenly world hold in reverence. Then the gods poured down a rain of flowers, heavenly minstrelsy resounded, and her relatives, fearing, paid her adoration and departed. So she had now become a demoness, and her abode was the wild jungle of Ālaṅkāḍu; but through the inspiration of the god she sang several sacred poems, which are preserved. Afterwards there came upon her an irresistible desire to behold the Sacred Hill of Kailāçam, and with inconceivable speed she fled northwards till she arrived at the foot of the Mountain, and reflecting that it was not right with her feet to tread the heavenly ascent, she threw herself down and measured the distance with her head. The goddess Umā, Çivan's bride, beheld her thus ascending, and said to her spouse, 'Who is this that in this strange fashion draws near, a gaunt fleshless skeleton, sustained only by the energy of love?' To which Çivan replied, 'She that cometh is the "Mother" devoted to my praises, and this mighty demon-form she has obtained by her prayers.' When she drew near he addressed her with words of love, calling her by the name of 'Mother,' which she for ever bears. As soon as she heard the word she fell at his feet worshipping, and ejaculating 'Father!' Çivan then said to her, 'What boon dost thou ask of me?' She worshipped and replied, 'Lord, to me your slave give love, which is undying, and infinite blessedness. I would fain be born on earth no more; but if I must be so born, grant me at least that I may never, in any form, at any time, forget Thee, my God; and when thou dost perform thy sacred mystic dance, beneath thy feet in rapture may I stand and sing thy praise.' To which the God replied, 'In Ālaṅkāḍu thou shalt see my dance, and with rapture thou shalt sing.' Then the sacred 'Mother' of Kāṟaikāl returned, measuring the distance still on her head to holy Ālaṅkāḍu, where she beheld the God's sacred dance, and sang her renowned lyrics in his praise.

This legend illustrates a remarkable feature in the Çaiva worship of the south, where devotees are not infrequently adored as having become demons. Doubtless, this is connected with pre-Āryan usages, and the poems attributed to the 'Mother' of Kāraikāl present the most vivid picture of demon worship with which I am acquainted. It is not difficult to imagine the source of this tradition. We have the picture of a devout and enthusiastic worshipper of Çivan, who sacrifices everything to the performance of her supposed duties to the god. She is misunderstood by her inappreciative husband, who forsakes her, and finally, with scorn, repudiates her. She has built herself a chapel in the jungle, where she spends her days and nights in prayers and austerities, and on her death is worshipped. The legends would soon accumulate, and the poems represent in dramatic form the artistic view of all the circumstances.

கசு.

முன் இக் கடலைச் சுருக்கி எழுந்துடையாள்
  என்னத் திகழ்ந்தெம்மை ஆள் உடையாள் இட்டிடையின்
மின்னிப் பொலிந்தெம் பிராட்டி திரு அடிமேற்
  பொன் அஞ் சிலம்பிற் சிலம்பித் திருப்புருவம்
என்னச் சிலைகுலவி, நந்தம்மை ஆள் உடையாள்
  தன்னிற் பிரிவிலா எங்கோமான் அன்பர்க்கு
முன்னி அவண் மக்கு முன்சுரக்கும் இன் அருளே
  என்னப் பொழியாய், மழை! ஏல் ஓர் எம்பாவாய்! சுசு

கஎ.

செங்கண் அவன்பாற், றிசைமுகன்பாற், றேவர்கள்பால்,
  எங்கும் இலாததோர் இன்ப’ நம்பாலதாக்
கொங்குண் கருங்குழலி நந்தம்மைக் கோதாட்டி
  இங்குநம் மில்லங்க டோறும் எழுந்தருளிச்

XVI.

The Cloud[1]: an Allegory.

Erewhile thou didst the sea diminish, rising like the Queen;
  didst glisten like Her slender waist Who rules my soul;
Didst like the golden anklets sound that on Her sacred foot
  in beauty gleam; didst bend like to Her sacred brow
The bow. As she, mindful of those who love our King,
  who like herself, our Mistress, never quit His side;
Mindful of us too, as our Queen, pours forth sweet grace,
  even so pour down, O CLOUD! OUR LADY FAIR, ARISE! 64

XVII.

The red-eyed one[2], and He Whose face turns to each point[3],
  and gods in every heaven, taste no delight like ours.
Thou of the fragrant locks didst make our beings pure;
  and here in grace didst rise in every home of ours;

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[1] Here there is a subtle comparison between Çivan, Çatti, and a cloud that in the monsoon season rises from the sea. The cloud drinks the waters of the sea, gleams in the sky with lightning fires, sends forth the voice of the thunder, is sometimes made beautiful with a rainbow, and then, spreading itself over the heavens, pours down fertilising showers on all the earth below. So Çivan drank the poison from the sea; dances in Çithambaram while His golden anklets sound; wears a form of dazzling splendour; is renowned for the victories He gained with His bow; and pours forth blessings over all the earth. The comparison to Umā or Çatti is obvious. This closely resembles III. 66–94.

[2] Vishṇu.

[3] Brahmā, the 'four-faced.'

செங்கமலப் பொற்பாதந் தந்தருளுஞ் சேவகனை,
அங்கண் அரசை, அடியோங்கட் கார் அமுதை,
நங்கள் பெருமானைப் பாடி நலந்திகழப்
பங்கயப் பூம்புனல்பாய்ந் தாடேல் ஓர் எம்பாவாய்! ௬௮

௧௮.

அண்ணா மலையான் அடிக்கமலஞ் சென்றிறைஞ்சும்
விண்ணோர் முடியின் மணித் தொகைவீ றற்றாற்போல்
கண்ணார் இரவிகதிர் வந்து கார்கரப்பத்
தண்ணார் ஒளிமழுங்கித் தாரகைகள் தாம் அகலப்
பெண்ணாகி ஆணாய் அலியாய்ப் பிறங்கொளிசேர்
விண்ணாகி மண்ணாகி இத்தனையும் வேறாகிக்
கண்ணார் அமுதமுமாய் நின்றான் கழல்பாடிப்
பெண்ணே! இப்பூம்புனல்பாய்ந் தாடேல் ஓர் எம்பாவாய்! ௭௨

௧௯.

'உங்கையிற் பிள்ளை, உனக்கே அடைக்கலம்,' என்று
அங்கப் பழஞ்சொற் புதுக்கும் எம் மச்சத்தால்
எங்கள் பெருமான் உனக்கொன் றுரைப்போங், கேள்!
'எங்கொங்கை நின்னன்பர் அல்லார்தோள் சேரற்க!—

The Warrior gave in grace His golden lotus feet;
the King of beauteous eye; Ambrosia rare to us His slaves;
Our Perumān! Singing His gift, plunge we and bathe
in the clear lotus-flood!—OUR LADY FAIR, ARISE! 68

XVIII.

Aṇṇāmalai His form, His lotus foot heaven's host
adored, while lustre of their jewell'd crowns grew dim;
So when the bright-eyed sun the darkness drives away,
the cool moon's rays are paled, the stars themselves depart.
Thus stood He forth; was Female, Male, was Neither-one;
was Heaven with gleaming lights, was Earth, was all the rest.
Ambrosia manifest! Praising His jewell'd foot, O Maid
plunge in this flowery stream!—OUR LADY FAIR, ARISE! 72

XIX.

The Maidens' Vow.

'The children of Thy hand are we; our Refuge Thou;'—
thus that old word we say anew; in this our dread
Our Lord, to Thee one prayer we make; vouchsafe to hear!
'let none but Thine own lovers true our forms embrace;—

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69. See VIII. 60.

எங்கை உனக்கல்லா தெப்பணியுஞ் செய்யற்க!—
கங்குல் பகலெங்கண் மற்றொன்றுங் காணற்க!'—
இங்கிப் பரிசே எமக்கெங்கோ னல்குதியேல்,
எங்கெழில் என் ஞாயிறெமக் கேல் ஓர் எம்பாவாய்! ௭௬

௨௦.

போற்றி! அருளுக, நின் ஞதியாம் பாதமலர்.
போற்றி! அருளுக, நின் னந்தமாஞ் செந்தளிர்கள்.
போற்றி! எல்லா உயிர்க்குந் தோற்றம் ஆம் பொற்பாதம்.
போற்றி! எல்லா உயிர்க்கும் போகம் ஆம் பூங்கழல்கள்.
போற்றி! எல்லா உயிர்க்கும் ஈறும் இணை அடிகள்.
போற்றி! மா லன்முகனுங் காணாத புண்டரிகம்.
போற்றி! யாம் உய்ய ஆட்கொண் டருளும் பொன்மலர்கள்.
போற்றி! யா' மார்கழிநீ ரா டேலோர் எம்பாவாய்! ௮௦

Our hands no service pay save to Thyself alone;—
our eyes,—by night, by day,—let them see nought but Thee!'—
Our King, if here this boon Thou grant, to us the sun
in perfect beauty shines!—OUR LADY FAIR, ARISE! 76

XX.

Be gracious Thou! to Thy foot's flower be praise!
be gracious! To Thy rosy beauteous feet be praise!
The golden feet, the source of all that live, be praised!
The flow'ry feet, the bliss of every life, be praised!
The twain feet, Goal and End of every life, be praised!
The lotus-flower, unseen by Māl and the Four-faced, be praised!
The golden flowers, that saving made us His, be praised!
In Mārgaṛi-month we bathing praise!—OUR LADY FAIR, ARISE! 80

அ. ஆவது

திரு அம்மானை.

[ஆனந்தக்களிப்பு.]

[ஒப்புமைபற்றிவந்த ஆறடித்தரவு கொச்சகக் கலிப்பா. Comp. V. (II).]

க.

செங்க ணெடுமாலுஞ் சென்றிடந்துங் காண்பரிய
பொங்கு மலர்ப்பாதம் பூதலத்தே போந்தருளி,
எங்கள் பிறப்பறுத்திட் டெந்தரமும் ஆட்கொண்டு,
தெங்கு திரள்சோலைத் தென்னன் பெருந்துறையான்
அங்கணன் அந்தணனாய் அறைகூவி வீடருளும்
அங்கருணை வார்கழலே பாடுதுங், காண், அம்மானாய்! ௬

THE SACRED AMMĀNAI.

HYMN VIII.

RAPTUROUS JOY.

The remarks made in the introduction to VII will apply in some degree to this poem also, which is traditionally said to have been composed at the same place and time by the bard, who seeing the women in great numbers enjoying their favourite game of Ammānai and accompanying it with a simple song, listened to their words, and then put the substance into these verses. In some of them He relates his own experiences; in others he puts words into their mouths. In the play the women, generally six in number, sit in a circle and toss a number of little balls from one to another with great dexterity and very swiftly. It is a pretty sight. They accompany their game with a simple song, the rhythm of which is suited to the action of the players. In this case there are twenty verses of six lines, each verse having but a single rhyme. The subject of such verses is generally some heroic exploits, such as are popular among all classes; or the great acts of a deity. Here the title of 'rapturous joy' has been prefixed, as the editor seems to have conceived that as the main idea of the verses.

I.

His advent as Guru. The Foot.

Great Māl, the fiery-eyed, delved down, but failed to reach
His foot's expanding flower! To earth that foot came down,
Our 'birth' cut off, made those like us His own.—Lord of
The south-land's clustering cocoa-groves, and Perun-turrai's shrine,
And Tillai's sacred court,—a sage He came, call'd me in grace,
And gave release. SING we His foot whence mercy flows! AMMĀNAY, SEE! 6

1-6. Here there are four leading ideas: (1) Çivan rising as the mountain *Aruṇāçalam*, passed above and below the soaring flight of Brahmā and the delvings of Vishṇu; (2) this same Çivan has graciously manifested Himself as a GURU to the humble, loving bard in order to release him from further metempsychosis; (3) He is also worshipped in the temple of *Perun-turrai*, His great southern shrine, where the saint first knew Him; and (4) in the sacred court of Tillai He dwells, a Brāhman, one of the 3000 saints, the mystic Dancer and Dispenser of grace. There the sage is to obtain his consummation. These four ideas perpetually recur in these poems. 1. This is an unfailing topic treated with inexhaustible variety. See notes to XI. *Nālaḍi*, 373. 4. Comp. XLII. 9-12. 5. Lex. *Aṅgaṇan*.

உ.

பாரார் விசும்புள்ளார் பாதாளத் தார்புறத்தார்
ஆராலுங் காண்டற் கரியான், எமக்கெளிய
பேராளன், றென்னன், பெருந்துறையான், பிச்சேற்றி
வாரா வழி அருளி வந்தென் னுளம்புகுந்த
ஆரா அமுதாய், அலைகடல்வாய் மீன்விசிறும்
பேராசை வாரியனைப் பாடுதுங், காண், அம்மானாய்! கஉ

ங.

இந்திரனும் மால் அயனும் ஏனோரும் வானோரும்
அந்தரமேநிற்கச் சிவன் அவனி வந்தருளி
எந்தரமும் ஆட்கொண்டு தோட்கொண்ட நீற்றனாய்ச்

II.

Manifestations.

To men on earth, to heavenly ones, to those beneath,
To those beyond, He's scarce made known; to us accessible!
The Name revered, the South-king, Perun-turrai's Lord
Entering our souls, with frenzy filled them, showed the final way.
Unsating Nectar,—in the billowy sea He cast His net;
The Sea of full desire SING we! AMMĀNAY, SEE! 12

III.

The initiation in Perun-turrai.

Inthiran, Māl, Ayan, all the other heavenly ones,
Stood round in upper air;—Çivan in grace to earth came down,
Made those like us His own. His arm the sacred ashes shows;

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10. Lit. 'the way by which souls going return not to embodiment.' XXV. 26; L. 11.

11, 12. Çivan casts His net, is a fisherman. (Comp. II. 17; XLVIII. 9; XLIX, 8.) This refers to a story in the fifty-seventh of the 'sacred Sports' (Taylor's Oriental MSS., p. 103; Nelson's Madura Manual.) Pārvathi was one day inattentive while Çivan was expounding to her the Vēdic mysteries, for which she was condemned by her angry husband and preceptor to be born on earth as the wife of a fisherman. Accordingly one day she was discovered lying as a tender infant under a *Pinnai* tree (or *Punnai*, *Calophyllum Inophyllum*, see *Nālaḍi* Lex.), by the headman of the *Paravar*, a great clan of fishermen found everywhere along the coasts of the Tamil lands. By him she was adopted, and grew up a maiden of surpassing beauty. At this time *Nandi* the chamberlain of Çivan, in order to bring about the accomplishment of the god's purposes with regard to the banished Pārvathi, assumed the form of a monstrous shark, II. 17; and in various ways annoyed the poor fishermen, breaking their nets and wrecking their boats. On this the headman of the Paravars issued a proclamation that whoever should catch the sea-monster should be rewarded with the hand of his beautiful adopted daughter. Çivan forthwith made his appearance as a youth of noble aspect who had come from Madura, and at the first throw of his net caught the shark and brought it to land. He accordingly, having himself become a fisherman, received the fisherman's daughter in marriage. The god now assumed his ancient form, and restored Pārvathi to hers, and with many gracious words took the foster-father with Him to Kailāçam, the paradise of the Silver Hill.

12. 'Sea that satisfies every desire.'

சிந்தனையை வந்துருக்குஞ் சீர் ஆர் பெருந்துறையான்,
பந்தம் பறியப் பரிமேற்கொண் டான்றந்த
அந்தம் இலா ஆனந்தம் பாடுதுங், காண், அம்மானாய்! கஅ

ச.

வான்வந்த தேவர் களும் மால் அயனோ டிந்திரனும்
கானின்று வற்றி யும்புற் றெழுந்துங், காண்பரிய
தான்வந்து நாயேனைத் தாய்போற் றலை அளித்திட்ட்'
ஊன்வந்துரோமங்க ளுள்ளே உயிர்ப்பெய்து
தேன்வந் தமுதின் றெளிவின் ஒளிவந்த
வான்வந்த வார்கழலே பாடுதுங், காண், அம்மானாய்! உச

ரு.

கல்லா மனத்துக் கடைப்பட்ட நாயேனை
வல்லாளன் றென்னன் பெருந்துறையான் பிச்சேற்றிக்
கல்லைப் பிசைந்து கனி ஆக்கித் தன்கருணை

All-glorious Perun-turrai's Lord, who comes our hearts to thrill;
To loose our bonds He on a charger rode, and gave
Unending raptures; SING the bliss! AMMĀNAY, SEE! 18

IV.

He chose not the ascetics, but me!

The gods who filled the heavens,—Māl, Ayan, Indra too,
Sore penance did, like anthills stood, yet knew Him not!
To me a cur He came; with mother-love He lent His aid;
In flesh He came, with trembling rapture thrilled me through—
Honied ambrosia's Essence pure; the jewell'd foot
That treads the skies in gleaming light SING we! AMMĀNAY, SEE! 24

V.

His grace to me all unworthy.

The Mighty One, the South-king, Perun-turrai's Lord,
Me vilest cur, of mind untaught, with frenzy filled;
Kneaded the stone, made it sweet fruit; plunged in the flood

---

17. This verse refers to the manner of the saint's initiation, and the coming of the jackal-horses to Madura under the leadership of the disguised god. 20. In Ārūr he is worshipped as Vānmīga Nāthar, or 'Lord of the anthill.' This is variously explained. See XXIII. 5, 6. Gods and saints have performed arduous penances in vain: to me He spontaneously revealed Himself. 25. 'With stony heart,' as 27.

வெள்ளத்தழுத்தி, வினைகடிந்த வேதியனைத்,
தில்லை நகர்புக்குச், சிற்றம் பலமன்னும்
ஒல்லை விடையானைப் பாடுதுங், காண், அம்மானாய்! ௩௦

௬.

கேட்டாயோ? தோழீ! கிறிசெய்த ஆறொருவன்
தீட்டார் மதில்புடைசூழ் தென்னன், பெருந்துறையான்?
காட்டாதன எல்லாங் காட்டிச், சிவங்காட்டித்,
தாட்டா மரைகாட்டித், தன்கருணைத் தேன்காட்டி,
நாட்டார் நகைசெய்ய, நாமேலை வீடெய்த,
ஆட்டான் கொண் டாண்டவா பாடுதுங்,காண், அம்மானாய்! ௩௬

௭.

ஓயாதே உள்குவார் உள்ளிருக்கும் உள்ளானைச்,
சேயானைச், சேவகனைத், தென்னன் பெருந்துறையில்
மேயானை, வேதியனை, மாதிருக்கும் பாதியனை,

Of mercy; all my sin destroyed. To Him, the Sage,
Who Tillai's city entering, in the sacred court abides,
The ancient Rider of the Bull, SING we! AMMĀNAY, SEE! 30

VI.

Çivan a 'false' mendicant.

And hast thou heard, my friend, how one with falsehood came?
The Lord of Perun-turrai's southern shrine begirt
With storied walls, showed things ne'er shown before, showed bliss,
Showed us His lotus foot, and honey of His grace;—
While rustics laughed,—that we the heavenly home might gain,
He made us His; SING we this grace! AMMĀNAY, SEE! 36

VII.

Çivan's ten epithets.

Indweller in the heart of those who ceaseless ponder Him[1];
The Faroff-One[2]; the Warrior[3]; ever-loving habitant
Of Perun-turrai's southern shrine[4]; the Sage[5]; half of Whose form

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31. This seems to refer to the story in Canto II. 44, &c. of the Kōyil Purāṇam (Madras, 1885), p. 75, which the Tamil student should read. The explanation of the native editor is ingenious, but it is useless to follow him in his disquisition. Compare the legend, NOTE VI. 39. See III.

37–42. Çivan is here praised under ten different epithets, which sum up much of the poet's creed with regard to his Master.

நாயான நந்தம்மை ஆட்கொண்ட நாயகனைத்,
தாயான தத்துவனைத், தானே உலகேழும்
ஆயானை, ஆள்வானைப், பாடுதுங், காண், அம்மானாய்! ௪உ

அ.

பண்சுமந்த பாடற் பரிசு படைத்தருளும்
பெண்சுமந்த பாகத்தின் பெம்மான், பெருந்துறையான்,
விண்சுமந்த கீர்த்தி வியன்மண் டலத்தீசன்,
கண்சுமந்த நெற்றிக் கடவுள், கலிமதுரை
மண்சுமந்து கூலிகொண்டக் கோவான் மொத்துண்டு,
புண்சுமந்த பொன்மேனி, பாடுதுங், காண், அம்மானாய்! ௪அ

கூ.

துண்டப் பிறையான், மறையான், பெருந்துறையான்,
கொண்ட புரிநூலான், கோலமா ஊர்தியான்,
கண்டங் கரியான், செம் மேனியான், வெண்ணீற்றான்,

The Lady shares [6]; the Lov'd-One Who made me, mere cur, His own [7];
With mother-love Who visits men [8]; the sevenfold world
Whose essence is [9]; Ruler of souls [10]; SING we! AMMĀNAY, SEE! 42

VIII.

Seven aspects of Çivan.

Half of the Queen, whose grace accepts our [1] melodies,
The mighty Lord [2], the king of Perun-turrai's shrine [3];—
He rules the expanded sphere renowned [4] of upper heaven;
The God with eye in midmost of His brow [5]; in Madura
Distrest, He carried earth for hire [6],—was smitten by the king [7],—
SING we His golden form that bore the wounds! AMMĀNAY, SEE! 48

IX.

Ten mythic ideas of Çivan.

His the crescent [1]; His the mystic word [2]; Perun-turrai's king [3];
He wears the twisted thread [4]; He rides the glorious bull [5];
Black is His throat [6]; His body red [7]; He smears the ashes white [8];

---

41. Comp. I. 61. 43-48. Here Çivan is praised under seven aspects, of which the last has reference to the legend given in the bard's life. It seems that, to all hearts, the idea of fellowship in toil and suffering voluntarily endured, is attractive. 50. And so is a Brāhman.

அண்டமுதல் ஆயினான், அந்தம் இலா ஆனந்தம்
பண்டைப் பரிசே பழ அடியார்க் கீந்தருளும்
அண்டம் வியப்புறும் ஆபாடுதுங், காண், அம்மானாய்! ௯௪

௧௦.

விண்ணாளுந் தேவர்க்கு மேலாய வேதியனை,
மண்ணாளு' மன்னவர்க்கு' மாண்பாகி நின்றானைத்,
தண்ணார் தமிழ் அளிக்குந் தண்பாண்டி நாட்டானைப்,
பெண்ணாளும் பாகனைப், பேணு பெருந்துறையிற்
கண்ணார் கழல்காட்டி நாயேனை ஆட்கொண்ட
அண்ணா மலையானைப், பாடுதுங், காண், அம்மானாய்! ௬௦

௧௧.

செப்பார் முலைபங்கன், றென்னன், பெருந்துறையான்,
தப்பாமே தாளடைந்தார் நெஞ்சுருக்குந் தன்மையினான்,
அப்பாண்டி நாட்டைச் சிவலோகம் ஆக்குவித்த
அப்பார் சடையப்பன், ஆனந்த வார்கழலே

First in all worlds is He[9]; the rapture without end
As in the days of yore to ancient saints in grace He[10] gives!
That all the worlds may wonder, SING! AMMĀNAY, SEE! 54

X.

Various praises: six topics.

The Sage above the gods that rule the heavens[1]; Who stands
In majesty above the kings that rule this earth[2];
The pleasant Pāṇḍi-land, whose gift is Tamiṛ's pleasant speech, is His[3];
The Bridegroom of the Queen[4]; in Perun-turrai, His delight,
He showed His gracious feet, made me, a dog, His own[5];
Aṇṇāmalai's His shrine[6]: SING we! AMMĀNAY, SEE! 60

XI.

Praises.

The fair Queen's Half; of southern Perun-turrai Lord;
Whose Nature thrills the souls that cling around His feet;
The Sire who made that Pāṇḍi-land the Çiva-world;
Adown Whose braided lock the waters flow; Whose blissful jewell'd foot

---

57. This refers to Tiru-viḷai-āḍal, 4 and 5. See Purāṇam, p. 227. 58. This queen is *Taḍathagai*, or Mīnākshi. 60. Another name for Aruṇāçalam. See VII. 69.

ஒப்பாக ஒப்புவித்த உள்ளத்தார் உள்ளிருக்கும்
அப்பாலைக் க்ப்பாலைப் பாடுதுங், காண், அம்மானாய்! ௬௬

௧௨.

மைப்பொலியுங் கண்ணி, கேண்! மால் அயனோ டிந்திரனும்
எப்பிறவியுந் தேட என்னையுந் தன்னின் அருளால்
இப்பிறவி ஆட்கொண் டினிப்பிறவா மேகாத்து,
மெய்ப்பொருட்கட் டோற்றமாய், மெய்யே நிலைபேறாய்,
எப்பொருட்குந் தானேயாய், யாவைக்கும், வீடாகும்
அப்பொருளா நஞ்சிவனை,ப் பாடுதுங், காண், அம்மானாய்! ௭௨

௧௩.

கைஆர் வளைசிலம்பக் காதார் குழைஆட
மைஆர் குழல்புரளத் தேன்பாய வண்டொலிப்பச்
செய்யானை வெண்ணீ றணிந்தானைச் சேர்ந்தறியாக்
கையானை எங்குஞ் செறிந்தானை அன்பர்க்கு
மெய்யானை அல்லாதார்க் க்ல்லாத வேதியனை
ஐயா ற்மர்ந்தானைப் பாடுதுங், காண், அம்மானாய்! ௭௮

Abides within their souls, who rightly render them to Him;
Beyond the furthest limits praise uplift! AMMĀNAY, SEE! 66

XII.

The Supreme and Absolute.

Listen, O damsel with the jet-black eyes!—Māl, Ayan, Indra too,
Through every 'birth' sought Him: me, with sweet grace, in this one 'birth,'
He made His own; guards me that I may suffer 'births' no more;
In all that's real, manifest; the true His 'biding-place;
The Self in all that is, is He; of everything the Home;
Our Çivan, Who that essence is, SING we! AMMĀNAY, SEE! 72

XIII.

Praises: six epithets.

While bracelets tinkling sound,—while ear-rings wave,—while jetty locks
Dishevelled fall,—while honey flows, and beetles hum;
The Ruddy-One Who wears the ashes white[1], Whose home
None reach or know[2], who dwells in every place[3],—to loving ones
The True[4], the Sage Whom hearts untrue still deem untrue[5],
Who in Ai-ārru dwells[6], SING we and praise! AMMĀNAY, SEE! 78

67. அயன், Ayan (S. AJAN = *not born*), Brahmā. 77. Comp. Ps. xviii. 25, 26. 78. Tiruvai-ārru (Trivaiyār), a shrine near Tanjore: lit. 'the sacred five rivers.' See Appa Mūrtti's legend.

கச.

ஆனையாய்க், கீடமாய், மானுடராய்த், தேவராய்,
ஏனைப் பிறவாய்ப் பிறந்திறந் தெய்த்தேனை,—
ஊனையு நின்றுருக்கி, என்வினையை ஓட்டுகந்து
தேனையும் பாலையுங் கன்னலையும் ஒத்தினிய
கோனவன்போல்வந்தென்னைத்தன்றொழும்பிற் கொண்டருளும்
வானவன் பூங்கழலே பாடுதுங், காண், அம்மானாய்! அச

கரு.

சந்திரனைத் தேய்த்தருளித் தக்கன்றன் வேள்வியினில்
இந்திரனைத் தோணெரித்திட் டெச்சன் றலைஅரிந்
தந்தரமே செல்லும் அலர் கதிரோன் பற்றகர்த்துச்
சிந்தித் திசை திசையே தேவர்களை ஓட்டுகந்த
செந்தார்ப் பொழில்புடைசூழ் தென்னன் பெருந்துறையான்
மந்தார மாலையே பாடுதுங், காண், அம்மானாய்! கூ0

XIV.

The story of his conversion.

As elephant, as worm, in human shapes, in forms divine,
In other births diverse,—I lived and died,—was wearied sore;
He stood in flesh revealed, melted my soul; and joyous drove
My sin away; with every sweetness filled; and, as a king
In grace appearing, in His service me received:
That Heavenly-One's foot-flower SING we! AMMĀNAY, SEE! 84

XV.

Çivan's triumph at Dakshan's sacrifice.

He made the moon grow dim in Dakshan's sacrifice;
He Indra's shoulder crushed; cut off the 'Ecchan's' head;
Teeth of the bright-beamed sun, that rides the sky, He broke;
Dispersed the gods, and drove away to every point;
Lord of South Perun-turrai's shrine with flow'ry groves
Begirt; the Fragrant-garlanded, SING we! AMMĀNAY, SEE! 90

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79. See IV. 11. The whole of the 'Psalm of life' is a commentary on this. 86. The 'sacrificer.' Comp. V. 13; XII. 17; XIV. 13–48.

கசு.

ஊனாய் உயிராய் உணர்வாய் என்னுட்கலந்து
தேனாய் அமுதமுமாய்த் தீங்கரும்பின் கட்டியுமாய்
வானோர் அறியாவழி எமக்குத் தந்தருளும்
தேனார் மலர்க்கொன்றைச் சேவகனார் சீர் ஒளிசேர்
ஆனா அறிவாய் அளவிறந்த பல் உயிர்க்கும்
கோன்ஆகி நின்ற ஆகூறுதுங், காண், அம்மானாய்! கசு

கஎ.

சூடுவேன் பூங்கொன்றை, சூடிச் சிவன்றிரடோள்
கூடுவேன், கூடி முயங்கி மயங்கிநின்
றூடுவேன், செவ்வாய்க் குருகுவேன், உள்ளுருகித்
தேடுவேன், றேடிச் சிவன்கழலே சிந்திப்பேன்,
வாடுவேன், பேர்த்து மலர்வேன், அனல் ஏந்தி
ஆடுவான், சேவடியே பாடுதுங், காண், அம்மானாய்! கoஉ

XVI.

The sweetness of His Presence.

His Presence mingled in my body, soul, and thought;
As honey, rare ambrosia, every choicest sweet
He gave His grace, in ways the heavenly ones know not:
The WARRIOR crowned with cassia's honied flowers; as glorious light
Of wisdom known, with souls in number infinite,
Their KING He dwells; this tell we out! AMMĀNAY, SEE! 96

XVII.

Ecstasy of adoration.

I'll wear the flow'ry 'cassia' wreath, and wearing join myself
To Çivan's mighty arm; and joining cling in rapture lost;
Then shrinking shall I melt with love of His red lip;
I'll seek Him,—seeking I'll ponder Çivan's jewell'd foot;
I'll faint and droop, and yet again revive. The ruddy foot
Of Him who dances there 'mid fire SING we! AMMĀNAY, SEE! 102

97–101. This is a mystic use of ideas illustrated in *Kurraḷ*, chaps. cix–cxxxiii. 102. Çivan performs His mystic dance in Tillai with fire in one of His hands. See legends of Çithambaram. NOTE VI.

கஅ.

கிளிவந்த மென்மொழியாள் கேழ்கிளரும் பாதியனை,
வெளிவந்த மால் அயனுங் காண்பரிய வித்தகனைத்,
தெளிவந்த தேறலைச், சீரார் பெருந்துறையில்
எளிவந் திருந்திரங்கி எண்ணரிய இன்னருளால்
ஒளிவந்தென் னுள்ளத்தி னுள்ளே ஒளிதிகழ
அளிவந்த அந்தணனைப் பாடுதுங், காண், அம்மானாய்! கoஅ

கக.

முன்னானை, மூவர்க்கு முற்றுமாய், முற்றுக்கும்
பின்னானைப் பிஞ்ஞகனைப்! பேணு பெருந்துறையின்
மன்னானை, வானவனை, மாதியலும் பாதியனைத்,
தென்னானைக் காவானைத், தென்பாண்டி நாட்டானை,
என்னானை, என்னப்பன் என்பார்கட் கின்அமுதை,
அன்னானை, அம்மானைப் பாடுதுங், காண், அம்மானாய்! ககச

XVIII.

Çivan appeared as a Brāhman.

In light He gleams, Her Half whose words as Parrot's note are soft,
The Sage whom Māl and Ayan coming forth could not discern;
In glorious Perun-turrai's grove with honied fragrance filled,
In mercy affable, and sweetest grace transcending thought,
In light He came, caused light within my soul to shine;
The Brāhman full of tenderness SING we! AMMĀNAY, SEE! 108

XIX.

Praise, with eleven epithets.

The Primal One[1], End of the Three[2]; beyond the End
The After One[3], with braided lock[4]; of Perun-turrai which He guards
The King[5], the Heavenly-One[6], the Partner of the Queen[7];
Who dwells in southern Ānai-kā[8]; the southern Pāṇḍi-land
Who owns[9]; Ambrosia sweet to those who call Him theirs[10];
To such an one, the Father[11], SING we praise! AMMĀNAY, SEE! 114

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103. There are parrots and parrots! A paroquet's soft murmuring is considered the type of musical female speech. 112. 'Elephant-park': this is a town on the Kāvēri, near Trichinopoly. It was visited by all the great saints, and seven hymns in the Dēvāram are in its praise.

௨௦.

பெற்றி பிறர்க்க்ரிய பெம்மான், பெருந்துறையான்,
கொற்றக் குதிரையின் மேல் வந்தருளித் தன்அடியார்
குற்றங்க ணீக்கிக் குணங்கொண்டு கோத்தாட்டிச்
சுற்றிய சுற்றத் தொடர் வறுப்பான், றெல்புகழே
பற்றிஇப் பாசத்தைப் பற்றற நாம் பற்றுவான்,
பற்றியபேர் ஆனந்தம் பாடுதுங், காண், அம்மானாய்! ௧௨௦

XX.

Clinging to the Guru.

The mighty Lord Whose nature others know not—Perun-turrai's king
In grace upon victorious charger riding came;
His servant's faults removed; gave virtue; cleansed from stain;
Severed the clinging cords of earthly ties!. His praises old
We cling to,—so may earthly bonds be loosed; the mighty bliss
Of Him to whom we cling, SING we! AMMĀNAY, SEE! 120

119, 120. Comp. *Kurraḷ*, 350:—

'Cling thou to that which He, to Whom nought clings, hath bid thee cling,
Cling to that bond, to get thee free from every clinging thing.'

௯. ஆவது

திருப் பொற்சுண்ணம்.

[ஆனந்தமனோலயம்.]

[Metre: அறுசீரடி ஆசிரியவிருத்தம். Form: – வி | – வி | – காய் | irregular!]

க.

முத்துநற் றாமம்பூ மாலைதூக்கி,
  முளைக்குடந் தூபநற் றீபம்வைம்மின்!
சத்தியுஞ், சோமியும் பார்மகளும்,
  நாமக ளோடுபல் லாண்டிசைமின்!
சித்தியுங் கௌரியும் பார்ப்பதியுங்,
  கங்கையும், வந்துக வரி கொண்மின்!
அத்தன் ஐயாறன் அம்மானைப்பாடி
  ஆடப் பொற் சுண்ணம் இடித்து'நாமே! ௨

THE SACRED GOLD DUST.

HYMN IX.

THE MERGING OF THE SOUL IN RAPTURE.

In the Vātha-Ūrār-Purāṇam V, 63, we are told that the Sage when in Tillai saw women pounding the gold dust which, mixed with perfumes, is strewn on the heads of distinguished visitors to the shrine, and on great occasions is lavishly thrown over all things and persons connected with the worship. As they pounded, they sang foolish songs; and he composed these twenty verses, in a somewhat loose metre, to be sung in time with the pestles. The song is much admired, but is a little obscure, and almost colloquial. I have tried to preserve the rhythm,—five principal accents in each half line.

I.

Reverence to the various queens of heaven.

The pearl-twined wreath and flowery garland raise;
  the flower-vase place, incense, and sacred lamp!
To Çatti, Çōmi, Goddess-earth, and Queen
  of speech, chaunt ye auspicious songs!
For Çitti, Gauri, Pārppathi, and Gaṅgai,—haste,
  and coming wave your cooling fans!
The Sire, Lord of Āyyār, the Father-King extol,
  and dancing, POUND THE SACRED DUST OF GOLD! 4

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2. Comp. introduction to VII.

உ.

பூவியல் வார்சடை எம்பிராற்குப்
 பொற்றிருச் சுண்ணமி டிக்கவேண்டும்,
மாவின் வடுவகிர் அன்னகண்ணீர்!
 வம்மின்கள், வந்துடன் பாடுமின்கள்!
கூவுமின், றொண்டர்புற நிலாமே
 குனிமின், றொழுமின் எங்கோன்எங்கூத்தன்,
தேவியுந்தானும் வந்தெம்மை ஆளச்,
 செம்பொன், செய்சுண்ணம் இடித்து'நாமே! அ

ரூ.

சுந்தர நீறணிந் தும்மெழுகித்,
 தூயபொன் சிந்தி, நி திபரப்பி,
இந்திரன் கற்பக நாட்டி, எங்கும்
 எழிற்சுடர் வைத்து,க் கொ டிஎடுமின்!

II.

Devoutly do this service.

For our Lord of the flowing flower-crowned lock
 we needs must POUND THE SACRED DUST OF GOLD!
Ye of the beauteous shapely eyes, come ye,
 and coming all, with us in union sing.
Cry out, nor stand aloof from the devoted throng;
 bow down, our King, our Dancer worshipping!
The Goddess and He coming shall take us
 for theirs: POUND WE THE DUST OF RUDDY GOLD! 8

III.

Adorn the place as a sacred pavilion.

Adorn with beauteous ashes, cleanse the place;
 sprinkle pure gold, the treasures spread ye out,
Plant Indra's sacred tree; lift everywhere
 the banner, placing round soft gleaming lights!

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6. Lit. 'Ye whose eyes are like (in shape) slices of young mango fruit: *an exquisite oval.*'
10. The Kalpa-tree of Indra yields every fruit desired by the worshipper. They put up a representative of it 'for luck.'

அந்தரர் கோன்அயன் றன்பெருமான்
ஆழியா னுந்தன்ல் வேலன்றுதை,
எந்தரம் ஆள் உமையாள்கொழுநற்
கேய்ந்த பொற் சுண்ணம் இடித்து'நாமே! ௧௨

ச.

காசணி மின்கள்! உலக்கை எல்லாங்
காம்பணி மின்கள்! கறை உரலை
நேசமு டைய அடியவர்கள்
நின் றுநி லாவுக என் றுவாழ்த்தித்,
தேசம் எல் லாம் புகழ்ந் தாடுங்கச்சித்
திரு ஏகம் பன்செம் பொற் கோயில் பாடிப்,
பாசவி னையைப்ப றித்துநின்று,
பாடி,ப்பொற் சுண்ணம் இடித்து'நாமே! ௧௬

ரு.

அறுகெடுப் பார்அய னும்அரியும்
அன்றிமற் றிந்திர னோடமரர்,

For the King of the heavenly ones; the Lord of Ayan, the Monarch;
the Lord, the Sire of Vēlan the good;
For the spouse of the Mistress who rules such as we:
POUND WE BEFITTING DUST OF GOLD! 12

IV.

Adorn each pestle with glistening gems;
the handle and mortar adorn ye!
The loving, lowly devotees, salute
and wish them lasting bliss!
The golden shrine of sacred Ēkamban in Kachi,
whither all the land resorts,
Sing we. And, freed from deeds that bondage bring,
singing, POUND WE THE DUST OF GOLD! 16

V.

Ayan and Ari shall their garlands bring!
not Indra, nor with him the deathless ones,

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11. Ayan = Brahmā. Çivan's superiority to him is a cardinal doctrine. Vēlan is Çivan's younger son, Kumaran. His favourite weapon is the javelin (vēl), and he is the tutelary god of foresters. See legend of Kaṇṇappar. 15. Conjeveram. Çivan is there worshipped as Ēkamban (Ēkambaran) = 'he who has one garment.' See XIV. 4.

நறுமுறு தேவர்க ணங்கள் எல்லா'
　　நம்மிற்பின் ப்ல்லதெ டுக்க ஒட்டோம்;
செறிவுடை மும்மதில் எய்தவில்லி
　　திருவேகம் பன்செம்பொற் கோயில்பாடி,
முறுவற் செவ் வாயினீர்! முக்கண் அப்பற்
　　க்காடப் பொற் சுண்ணம் இடித்து'நாமே! ௨௦

௬.

உலக்கைபல லோச்சு வார்பெரியர்
　　உலகம் எலாம் உரல் போதாதென்றே,
கலக்க அடியவர் வந்துநின்றார்,
　　காண உலகங்கள் போதாதென்றே,
நலக்கஅடி யோமை ஆண்டுகொண்டு
　　நாண்மலர்ப் பாதங்கள் சூடத்தந்த
மலைக்கும ருகனைப் பாடிப்பாடி,
　　மகிழ்ந்து, பொற் சுண்ணம் இடித்து'நாமே! ௨௪

௭.

சூடகந் தோள்வளை யார்ப்ப ஆர்ப்பத்,
　　தொண்டர்கு ழாம் எழுந் தார்ப்ப ஆர்ப்ப,

Nor all the perfumed hosts of gods, save after us,
　　the pestle suffer we to lift!
Sing we the golden shrine of sacred Ēkamban,
　　the Bowman Who smote three forts of his foes,
Ye of smiling roseate lips! for the three-eyed Sire's
　　dance,—POUND WE THE DUST OF GOLD! 20

VI.

Many a pestle would the great ones upraise;
　　that the world would not serve for a mortar.
To mix the fragrant dust the saints crowd round,
　　that the worlds suffice not to behold.
In favouring love He made us slaves His own;
　　and gave His flowery Feet to crown our brows.
To the mountain's Son-in-law, joyous ever,
　　sing we and POUND THE DUST OF GOLD! 24

VII.

While the golden armlets tinkling sound;
　　while the saintly bands uprising chaunt;

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18. Or 'worthy.' P.N.N. XXIX. 3. Lex. ஈஞ.

நாடவர் நந்தம்மை ஆர்ப்ப ஆர்ப்ப
நாமும் அவர்தம்மை ஆர்ப்ப ஆர்ப்பப்
பாடக மெல்லடி யார்க்குமங்கை
பங்கினன் எங்கள் பராபரனுக்
காடக மாமலை அன்னகோவுக்
காடப் பொற் சுண்ணம் இடித்து'நாமே! உஅ

அ.

வாட்டடங் கண்மட மங்கைநல்லீர்!
வரிவளை ஆர்ப்பவண் கொங்கைபொங்கத்,
தோட்டிரு முண்டந்து தைந்திலங்கச்,
சோத்தெம்பி ரான் என்று சொல்லிச்சொல்லி,
நாட்கொண்ட நாண்மலர்ப் பாதங்காட்டி,
நாயிற்க டைப்பட்ட நம்மை இம்மை
ஆட்கொண்ட வண்ணங்கள் பாடிப்பாடி,
ஆடப் பொற் சுண்ணம் இடித்து'நாமே! ௩உ

௯.

வையகம் எல்லாம் உரலதாக
மாமேரு என்னும் உலக்கைநாட்டி,

While townsfolk greet us with loud acclaim;
while them we greet with answering shout;
The Partner of the Queen, on whose soft feet
the anklets tinkling sound,—our God,
The King, like mighty mount of purest gold,
To serve, POUND WE THE DUST OF GOLD! 28

VIII.

Ye simple maidens fair, with bright wide eyes,
while armlets tinkle, bosoms heave and swell,
While shoulders gleam with ashes pure,
proclaim ye ever praises of our Lord,
Who showed His bright flower-Foot, and in this world
made us, lower than very dogs, His own!
His ways of grace, sing o'er and o'er, and Him
to serve, POUND WE THE SACRED DUST OF GOLD! 32

IX.

Let the whole earth be the mortar;
as pestle plant Mēru the lofty;

மெய் எனு' மஞ்சணி றையவட்டி
    மேதகு தென்னன்,பெ ருந்துறையான்,
செய்யதி ருவடி பாடிப்பாடிச்,
    செம்பொன் உலக்கைவ லக்கைபற்றி,
ஐயன் அணிதில்லை வாணனுக்கே
    ஆடப் பொற் சுண்ணம் இடித்து'நாமே! ௩௬

கO.

முத்தணி கொங்கைகள் ஆட ஆட
    மொய்குழல் வண்டினம் ஆட ஆடச்
சித்தஞ்சி வனொடும் ஆட ஆடச்
    செங்கயற் கண்பனி ஆட ஆடப்
பித்தெம்பி ரானொடும் ஆட ஆடப்
    பிறவிபி றரொடும் ஆட ஆட
அத்தன்க ருணையோட ஆட ஆட
    ஆடப் பொற் சுண்ணம் இடித்து'நாமே! ௪O

கக.

மாடுநகைவாணி லா எறிப்ப,
    வாய்திறந் தம்பவ ளந்துடிப்பப்,

Saffron of truth pour forth in copious stream.
    Him Who in southern Perun-turrai dwells
His sacred roseate Foot sing evermore!
    With right hand seize the pestle's ruddy gold,
The Sage, the glorious One of beauteous Tillai's shrine
    to serve, POUND WE THE DUST OF GOLD! 36

X.

While our bosoms pearl-adorn'd beat high; while in our
    clustering locks the honey-bees play;
While with Çivan our minds are dancing; while bright
    eyes with dew are gleaming;
While wild rapture from our Lord is thrilling; while,
    as others live, their changing lives we live;
With our Father's mercy glad, ever
    dancing, POUND WE THE DUST OF GOLD! 40

XI.

Rich jewels like the moonlight gleaming;
    panting mouths and lips of coral quivering;

பாடுமி னந்தம்மை ஆண்ட ஆறும்
பணிகொண்ட வண்ணமும் பாடிப்பாடித்,
தேடுமின் எம்பெரு மானைத்தேடிச்
சித்தங்க ளிப்பத்தி கைத்துத்தேறி,
ஆடுமின் அம்பலத் தாடினானுக்
காடப் பொற் சுண்ணம் இடித்து'நாமே! ௪௪

௧௨.

மைஅமர்கண்டனை, வானநாடர்
மருந்தினை, மாணிக்கக் கூத்தன்றன்னை,
ஐயனை, ஐயர்பிரானை, நம்மை
அகப்படுத்தாட்கொண்டருமைகாட்டும்
பொய்யர் தம்பொய்யனை, மெய்யர்மெய்யைப்,
போ தரிக்கண்ணிணைப்பொற்றொடித்தோள்
பை அரவல்குன்மடந்தைநல்லீர்!
பாடிப் பொற் சுண்ணம் இடித்து'நாமே! ௪௮

௧௩.

மின்னிடைச்செந் துவர்வாய்க்கருங்கண்
வெண்ணகைப்பண்ணமர்மென்மொழியீர்!

Sing ye the way He made us His; sing ye the way
our service He accepts;
Seek ye our Perumān, and seeking, joy in heart,
then let your trembling minds grow bold;
Dance ye to Him who dances in the Court;
dance and POUND WE THE DUST OF GOLD! 44

XII.

Him in whose throat is the blackness, Balm of the
dwellers in heaven, the ruby Dancer Himself,
The Sage, the Lord of the sages, us who took,
and made us His, and all His rareness showed;
The False to the false, the Truth of the true,—
ye beauteous ones with eyes like opening flowers,
Who wear the golden armlets, ye of lovely form,—
praising, POUND WE THE DUST OF GOLD! 48

XIII.

Damsels with slender waists and crimson lips,
black eyes, bright smile, and words like music sweet!

47. Comp. VIII. 77.

என்னுடை யார் அமு தெங்களப்பன்
    எம்பெரு மான் இம வான்மகட்குத்,
தன்னுடைக் கேள்வன்ம கன்றகப்பன்,
    றமையன் எம்மையன் றாள்கள்பாடிப்,
பொன்னுடைப் பூண்முலை மங்கைநல்லீர்!
    பொற்றிருச் சுண்ணம் இடித்து’நாமே! ௫௨

௧௪.

சங்கம் அரற்றச்சி லம்பொலிப்பத்
    தாழ்குழல் சூழ்தரு மாலைஆடச்
செங்கனி வாயித ழுந்துடிப்பச்
    சேயிழை யீர், சிவ லோகம்பாடிக்,
கங்கை இரைப்ப அரா இரைக்குங்
    கற்றைச் சடைமுடி யான்கழற்கே
பொங்கிய காதலிற் கொங்கைபொங்கப்
    பொற்றிருச் சுண்ணம் இடித்து’நாமே! ௫௬

௧௫.

ஞானக்கரும்பின்றெளியைப்பாகை
    நாடற்கரியநலத்தைநந்தாத்

My rare Ambrosia; our Sire; our Lord of might;
    to the daughter of Himavat
Her Husband, Son and Sire, and Brother too;
    our Teacher's feet sing ye, whose bosoms gleam
With gold and gems, ye damsels beautiful,
    sing and POUND WE THE SACRED DUST OF GOLD! 52

XIV.

While the shells sound, while the anklets tinkle,
    while waving chaplets crown your flowing locks,
While your roseate lips like ripe fruit quiver,
    bright jewelled ones, sing the Çiva-world!
For His foot, Whose head is crowned with braided lock
    where Gaṅgā's streams resound with serpent's hiss;
While our bosoms with swelling tenderness
    heave, POUND WE THE SACRED DUST OF GOLD! 56

XV.

Essence of wisdom's sweetness exquisite;
    honey unfailing, full of excellence;

51. Çivan is Pārvathi's brother also. Muir, vol. iv. p. 424.

தேனைப், பழச்சுவை ஆயினானைச்,
சித்தம்புகுந்துதித் திக்கவல்ல
கோனைப், பிறப்பறுத் தாண்டுகொண்ட
கூத்தனை, நாத்தழும் பேறவாழ்த்திப்,
பானற் றடங்கண் மடந்தைநல்லீர்!
பாடிப் பொற் சுண்ணம் இடித்து'நாமே! ௬௦

௧௬.

ஆவகை நாமும்வந் தன்பர்தம்மோ
டாட்செயும் வண்ணங்கள் பாடிவிண்மேல்
றேவர்க னாவிலுங் கண்டறியாச்
செம்மலர்ப் பாதங்கள் காட்டுஞ்செல்வச்
சேவகம் ஏந்திய வெல்கொடியான்
சிவபெரு மான், புரஞ் செற்றகொற்றச்
சேவகன் நாமங்கள் பாடிப்பாடிச்
செம்பொன்செய் சுண்ணம் இடித்து'நாமே! ௬௪

௧௭.

தேனக மாமலர்க் கொன்றைபாடிச்,
சிவபுரம் பாடி, த்தி ருச்சடைமேல்

Him who is savour rich of every fruit ; the King
with power to enter sweetly every mind ;
The Dancer Who cut off embodiment
and made us His, in swelling strains praise ye,
Ye maidens sweet, with eyes like purple lotus flowers,
singing, POUND WE THE SACRED DUST OF GOLD ! 60

XVI.

Thus we too, coming with the loving ones,
shall sing the ways He makes us His.
He shows the roseate flowery feet, that gods
in heaven who rule, e'en in their dreams, know not.
He bears aloft the flag of victory
in prosperous war. Praise Çiva-Perumān !—
Singing the conquering Hero's names who took
the towns, POUND WE THE DUST OF RUDDY GOLD ! 64

XVII.

Sing we the cassia-flower with honey rife ;
sing Çiva-town ; sing we the infant moon

வானக மாமதிப் பிள்ளைபாடி,
மால்விடை பாடி,வ லக்கை ஏந்தும்
ஊனக மாமழுச் சூலம்பாடி,
உம்பரும் இம்பரும் உய்ய அன்று
போனகம் ஆகநஞ் சுண்டல்பாடிப்
பொற்றிருச் சுண்ணம் இடித்து'நாமே! சுஅ

கஅ.

அயன்றலை கொண்டுசெண் டாடல்பாடி,
அருக்கன் எயிறுபறித் தல்பாடிக்,
கயந்தனைக் கொன்றுரி போர்த்தல்பாடிக்,
காலனைக் காலால் உதைத்தல்பாடி,
இயைந்தன முப்புரம் எய்தல்பாடி,
ஏழை அடியோமை ஆண்டுகொண்ட
நயந்தனைப் பாடிநின் றுடிஆடி,
நாதற்குச் சுண்ணம் இடித்து'நாமே! எஉ

ககூ.

வட்டமலர்க்கொன்றை மாலைபாடி,
மத்தமும் பாடிம தியும்பாடிச்,

Upon His sacred braided lock; sing we
the mighty Bull, the trident and the axe,
His warring right hand wields; that dwellers
in this world, and in other worlds might 'scape;
Sing how the poison for his food He ate, 68
that day, and POUND THE SACRED DUST OF GOLD!

XVIII.

He trundled Ayan's head like ball,—sing Him!
He broke the teeth of Arukkan,—sing Him!
He slew the elephant, and wore its skin,—praise Him!
The Lord of death He spurned with sacred Foot,—praise Him!
He shot His arrows 'gainst the towns combined,—praise Him!
Poor wretched slaves, He made us His,—praise we
That love! Here stand, and ever dance and sing, 72
and for the Lord, POUND YE THE DUST OF GOLD!

XIX.

Sing ye the cassia-wreath of rounded flowers!
Sing ye His folly wild! His wisdom sing!

69. See V. 13 and Kāçi Kh. This was Bhairava. 73. This composite character of Çivan is a perpetual delight to his worshippers. NOTE I.

சிட்டர்கள் வாழுந்தென் றில்லைபாடிச்,
சிற்றம் பலத்தெங்கள் செல்வம்பாடிக்,
கட்டிய மாசுணக் கச்சைபாடிக்,
கங்கணம் பாடிக்க வித்தகைம்மேல்
இட்டுநின் றாடும் அரவம்பாடி,
ஈசற்குச் சுண்ணம் இடித்து'நாமே! ௭௬

௨௦.

வேதமும் வேள்வியும் ஆயினார்க்கு,
மெய்ம்மையும் பொய்ம்மையும் ஆயினார்க்குச்,
சோதியும் ஆய் இருள் ஆயினார்க்குத்
துன்பமும் ஆய் இன்பம் ஆயினார்க்குப்
பாதியுமாய் முற்றும் ஆயினார்க்குப்
பந்தமும் ஆய்வீடும் ஆயினருக்
காதியும் அந்தமும் ஆயினருக்
காடப் பொற் சுண்ணம் இடித்து'நாமே! ௮0

Sing ye southern Tillai, the saints' abode!
Sing we the blest One of the 'sacred hall'!
Sing we the serpent girdle that He binds!
Sing we the armlets! On His hollow palm
Sing how the serpent rears its folds, and for
the Ruler, POUND THE DUST OF GOLD! 76

XX.

For Him Who is the Vēdam and the Sacrifice;
for Him Who is the Falsehood and the Truth;
For Him Who is the Splendour and the Gloom;
for Him Who is Affliction and Delight;
For Him Who is the Half, Who is the Whole;
for Him Who is the Bond and the Release;
For Him Who is the First, Who is the Last;
dancing, POUND WE THE SACRED DUST OF GOLD! 80

கo. ஆவது

திருக் கோத்தும்பி.

[சிவனோடைக்கியம்.]

[Metre: நாலடித்தரவு கொச்சகக் கலிப்பா. See V. § ii.]

க.

பூஏறு கோனும் புரந்தரனும் பொற்பமைந்த
நாஏறு செல்வியு' நாரணனு' நான் மறையும்
மாஏறு சோதியும் வானவருந் தாம்அறியாச்
சேஏறு சேவடிக்கே சென்ற்'ஊதாய், கோத்தும்பீ! ச

THE HUMMING-BEE.

HYMN X.

Our poet-sage, like S. Anthony of Padua, and some other mediaeval saints, had a great sympathy with the irrational creation. Comp. the Kūyil decad (XVIII), and the Parrot decad (XIX). This poem is addressed to the humming-bees, or winged beetles, which abound in all the topes and glades of South India, and are especially numerous in the shady groves that surround the temples; having a great preference for the fragrant and beautiful trees which are sacred to the Hindu deities.

The insect, here called *Gōttumbi*, is probably the dragon-fly, *Euplaea splendens*.

Here the SOUL is really addressed, and exhorted to seek Çivan's feet.

I.

Mysteriously great.

The King that crowns the flower; Purandaran;
the Lady blest, in beauty clothed,
That sits on learned tongues; and Nāraṇan;
the fourfold mystic Vēdic Scroll,
The Splendours, Riders in majesty;—with all
the heavenly ones too, know Him not:—
Go to His roseate foot who mounts the Bull;
AND BREATHE HIS PRAISE, THOU HUMMING-BEE! 4

1. Brahmā and Indra. Sarasvatī, the goddess of eloquence and learning (Muir, vol. iii. p. 14); Mother of the Vēdas, called Nā-magal, 'She of the tongue.' 2. (1) Vishṇu. (2) The personified Vēdas, in Tamil called 'mysteries.' 3. Sūrya, the sun-god, the moon and Agni. The first is said to have at various times become a horse, to have ridden a horse, and to ride in a chariot drawn by seven horses. Mā may here mean (1) 'horse,' or (2) 'majesty.'

௨.

நானார்என் னுள்ளமார் ஞானங்கள் ஆர்என்னை யார் அறிவார்,
வானோர் பிரான் என்னை ஆண்டிலனேன்? மதிமயங்கி
ஊனார் உடைதலையில் உண்பலிதேர் அம்பலவன்
தேனார் கமலமே சென்ற்’ஊதாய், கோத்தும்பீ! ௮

௩.

தினைத்தனை உள்ளதோர் பூவினிற்றேன் உண்ணாதே,
நினைத்தொறுங் காண்டோறும் பேசுந்தோறும் எப்போதும்,
அனைத்தெலும் புண்ணெக ஆனந்தத் தேன்சொரியும்
குனிப்புடை யானுக்கே சென்ற்’ஊதாய், கோத்தும்பீ! ௧௨

II.

I am nought, yet made like to Him.

Who am I?—Wisdom's lessons what are they
 that fill my mind?—and me who'd know,
Had not the Lord of heaven made me His own?
 He of the temple court, Who erst
A mendicant with mind distraught asked food,
 in broken skull with flesh impure!
Haste to His lotus-foot, as honey sweet;
 AND BREATHE HIS PRAISE, THOU HUMMING-BEE! 8

III.

All sweetness is in Him.

Honey from any flower sip not, though small
 as tiniest grain of millet seed!
Whene'er we think on Him, whene'er we see,
 whene'er of Him our lips converse,
Then sweetest rapture's honey ever flows,
 till all our frame in bliss dissolves!
To Him alone, the mystic Dancer, go;
 AND BREATHE HIS PRAISE, THOU HUMMING-BEE! 12

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5. This is corrupt in the Tamil text (?). 7. Çivan himself was once a filthy mendicant, *like me!*

௪.

கண்ணப்பன் ஒப்பதோர் அன்பின்மை கண்டபின்
என்னப்பன் என்னொப்பில் என்னையும் ஆட்கொண்டருளி,

IV.

His love given to loveless me.

There was no love in me like Kaṇṇappan's;
when He, my Sire, saw this, me poor
Beyond compare, in grace He made His own;
He spake, and bade me come to Him.

13. See XV. 9–12.

The Legend of Kaṇṇappa Nāyanār, or the 'Eye-Devotee.'—The image of this renowned South-Indian devotee stands in the temple at Kalahasti (Calastri) near the Pulicat hills. He was a rāja of Uduppūr, and of the Shepherd caste (a *Vēḍan*, or Hill-man; perhaps a *Kurumban*)[1]. The story represents his ancient clan as possessing great wealth and authority in a wild hilly district, where their whole occupation was hunting. There is a Zamindār who lives there now in feudal state. The old chieftain, the father of Kaṇṇappa, whose name was Nāgan (the *Dragon-man*), is represented to us as moving about attended by fierce hunting dogs, armed with every kind of rustic weapon; a skilful archer, around whose mountain-dwelling innumerable forest animals of every kind had their home, and where the cries 'shoot'! 'hurl'! 'strike'! were mingled from morning to night with the howlings of wild beasts, the barking of dogs, and the sound of the horns and drums of the hunters. He had no son, and therefore he and his wife went to the temple of *Subrahmaṇyan* (a son of Çivan), —the favourite deity of mountaineers, and probably a pre-Āryan deity of the South, an object of worship, under many names and forms, in every Tamil hamlet. To him they offered cocks and peafowl, made great feasts with copious libations of strong drink, performed wild dances; and, in fact, according to the legend, seem to have worshipped much after the rude fashion of the demon worshippers of the present day. The result was that by the favour of their tutelary deity a son was born to them, who from his early childhood shared in his father's pursuits, being brought up, it is expressly said, like a 'tiger's cub.' The proud, happy father used to carry him about on his shoulder, but finding him one day too heavy to be thus borne, gave him the name of *Tiṇṇan* ('the sturdy one'), which remained his pet household name. He was erewhile to bear a more honourable and enduring title! Soon after this the old chief, finding himself unable any longer to conduct the hunting expeditions of the tribe, made over his authority to his son, with whom alone this history is concerned.

Henceforth our young hero is ever in the dense jungles with his veteran huntsmen. One day a wild boar, of gigantic size, that had been caught in their nets, escaped, and made off with prodigious speed to the mountain side. Tiṇṇan pursued it with two faithful attendants, but it led them a weary chase, and did not stop till, exhausted with fatigue, it fell down in the shade of a tree on the slope of a distant hill. There Tiṇṇan with his sword cut it in two. His attendants came up, and were astonished and delighted at his success, and said, 'We will roast the boar here, and refresh ourselves.' But there was no water at hand, so they took up the carcase of the boar and carried it some distance onward, till they came in sight of the sacred hill of 'Kālahatti.' At the view of the mountain one of the attendants cried out, that on that mountain summit there was an image of the 'God with flowing hair' (ÇIVAN). 'If we go thither we may worship him,' added he. Hearing this the young giant Tiṇṇan again shouldered the boar and strode on, exclaiming, 'with every step that I advance

[1] These tribes occupied what was called the Toṇḍai land, the district lying between the Pālār and the northern Peṇṇār, formerly under the Paḷḷavas, and annexed to the Çōḻa kingdom in the eleventh century.

வண்ணப் பணித்தென்னை வாவென்ற வான்கருணைச்
சுண்ணப்பொன் னீற்றற்கே சென்ற்'ஊதாய், கோத்தும்பீ! கசு

With heavenly grace adorned He shines, and wears
 white ashes, and the golden dust!
To Him,—of mercy infinite,—go thou,
 AND BREATHE HIS PRAISE, O HUMMING-BEE! 16

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towards the mountain the burden of the boar diminishes. There is some miraculous power here; I must find out what it is.' So saying he rushed on with great eagerness till he came to the bank of a river, where he deposited his burden, bade his companions make a fire and prepare the feast, while he himself hastened onward till he beheld on the slope of the hill, on the further bank of the stream, a stone *liṅgam*, the upper part of which was fashioned into a rude image of the head of the god. The moment he beheld it, as the magnet draws the iron, it drew his soul, which had been somehow prepared by the merit of good deeds and austerities performed in some former birth; and his whole nature was changed, every feeling being swallowed up in intense love for the god, whom for the first time he now beheld[1]. As a mother, seeing her long lost son return, tarries not, but rushes to embrace him, so he threw himself upon the image, tenderly embraced it, and fervently kissed it. With tears of rapture, his soul dissolving like wax in the sunshine, he cried out, 'Ah, wondrous blessedness! to me a slave this divinity has been given! But how is it that the god remains here alone in a wilderness where lions, elephants, tigers, bears, and other wild beasts dwell, as though he were some rude mountaineer like me?' Then, examining the image more closely, he saw that water had been recently poured upon it and green leaves strewn over it. 'Who can have down this?' said he. His attendant, who had in the meantime come up, replied: 'In the olden time, when I came here on a hunting expedition with your father, a Brāhman, I remember, came, poured water and placed leaves upon this image, repeating some mysterious words;—perhaps he is here still.' So it dawned upon the mind of Tiṉṉan that these and other services, which he himself could render, might be acceptable to the god. 'But,' said he, 'there is no one here to supply him with food. He is alone, and I cannot leave him for an instant; yet I must perforce go and bring for him some of the boar's flesh cooked for our feast.' So, after much hesitation and unwillingness to lose sight for a moment of his new found treasure, he went back, crossed the stream, where he found the food already prepared and his servants wondering at the delay in his return. Tiṉṉan regarding them not, took some of the boar's flesh, and cutting off the tenderest portions, roasted them on the point of an arrow; tasted them, to ascertain that they were savoury; carefully selected the best, putting them into a cup of teak leaves which he had sewn together; and prepared to return to the woodland deity with his offering. The servants seeing all this, very reasonably concluded that their master had suddenly gone mad, and hastened off home to take the news, and to ask the priestess of their tribe to return with them and exorcise the evil spirit that they supposed had taken possession of their lord. Tiṉṉan unconscious of their departure, hastened back with the food in one hand, and his bow and arrows in the other. As he crossed the river, he filled his mouth with water, with which coming before the image he besprinkled it. He then took the wild jungle flowers from his own hair, and put them over it, and presented the coarse boar's flesh he had brought, saying: 'My Lord, I have chosen for thee the daintiest portions, have carefully prepared them with fire, have tasted them, and softened them with my own teeth. I have sprinkled thee with water from the stream, and have put on thee flowers thou mayest love. Accept my gifts!' [This presentation of food to the *liṅgam* and other images is often referred to in these stories, and the impression is given that the worshippers believed that the idol itself

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[1] This sudden illumination and influx of devout feeling towards Çivan, the Supreme, is in strict accordance with the fundamental dogma of Karma, 'old deeds,' which suddenly, after many transmigrations, at the appointed time yield their assured, though long-delayed fruit. [See Pope's *Nālaḍiyār*, pp. 66–69.] This subject demands the careful study of all who would gain an insight into any Hindu system.

ரு.

அத்தேவர் தேவர், அவர்தேவர், என்றிங்ஙன்
பொய்த்தேவு பேசிப் புலம்புகின்ற பூதலத்தே

V.

The only God.

'Those gods are gods indeed,'—'These others are
the Gods,' men wrangling say; and thus
False gods they talk about, and rant and rave
upon this earthly stage. And I

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consumed the offering, comp. V. 13–16; but it is never expressly said that the food disappeared from before the shrines, though this is sometimes implied.] Meanwhile the sun went down, and during the whole night Tiṉṉan with his arrow on the strung bow kept watch and ward around the god, and at dawn went forth to the mountain to hunt, that he might provide for the daily wants of his new master. While he was gone on this errand the Brāhman in charge of the *liṅgam*, who was a learned ascetic of renowned virtue and holiness, Çivagōchariyār, came at daybreak, and having performed his own ablutions in the river, provided himself with a vessel of pure water for the purification of the divine image, and a basket of sacred flowers and fresh leaves for its adornment, and uttering the mystic Five Syllables, devoutly drew near. A scene of unutterable pollution met his horrified gaze. Flesh and bones were strewed around, and the image itself had been defiled with filthy water and common wild flowers! With trembling horror he sprang aside, exclaiming, 'Oh, god of gods! what unhallowed impious hands of mountaineers have brought these pollutions here. How didst thou permit them thus to profane thy presence?' So saying, he wept, fell down, and rolled in anguish before the god. But, reflecting that at any rate it was wrong to delay any longer the sacred service, he carefully removed the unhallowed things from the precincts, and proceeded to perform his daily worship according to the Vēdic rites; and having sung the appointed hymn, and many times gone round the right of the image, and prostrated himself in adoration, departed to his hermitage.

Meanwhile the servants, having taken the news of Tiṉṉan's madness to old Nāgan, his father, returned with him and the priestess of their demon temple. They both attempted to reason with the young enthusiast, and to recall him to the worship to which he had been accustomed; but its wild orgies delighted him no more. His whole affection was centred upon the new found Çivan; so they, regarding him as hopelessly mad, returned sorrowing to their village.

[One object of this legend seems to be the reconciliation of the orthodox Çaiva worship with the ruder forms of demon worship then in use. The contrast is exceedingly striking when the refined and thoroughly instructed Brāhman, with his scrupulous attention to all the *minutiae* of Vēdic worship, who regarded the slaying of animals as a crime, and the eating of their flesh as an unspeakable abomination, and considered that whatever had touched a man's mouth was polluted, and that the wild human inhabitants of the jungle were a lower order of creation, is brought face to face with the youthful chieftain of an almost savage tribe, whose chief delight is to hunt down, slay and devour the birds and beasts of the forest; who brings boar's flesh for the unpolluted Çivan to eat, and carries water in his mouth wherewith to besprinkle the image; who actually uses his leathern slippers to brush away the refuse leaves from the head of the god, who knows no sacred texts; and who worships the same god, indeed, but has nothing to commend him save a rude and uninstructed though zealous devotion.]

Meanwhile the mountaineer guards the god by night, returns at eventide to offer his gifts and perform his rude service, and spends the day in providing flesh of beasts for the god's repast. At dawn, when the young woodman has departed, duly comes the pure and exclusive Brāhman, having scrupulously made his own ablutions, cleanses the precincts, and performs his ceremonious worship. These men so different serve by turns before the same *liṅgam*, which they both regard with equal reverence!

பத்தேதும் இல்லாதென் பற்றறநான் பற்றிநின்ற
மெய்த்தேவர் தேவர்க்கே சென்றூதாய், கோத்தும்பீ! ௨0

No piety could boast: that earthly bonds
might cease to cling, to Him I clung!
To Him, the God of all true gods, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 20

19. VIII. 120. *Kurral*, 345–350. Pope's *Nāladiyār*, Lex. பற்று.

But this cannot long continue so. The Brāhman makes a passionate appeal to Çivan to guard himself from these pollutions, the author of which he cannot trace. He then returns to his hermitage, sad and sorely perplexed. But in the night the god appears to him, and thus addresses him[1]: 'That which thou dost complain of is to me most dear and acceptable! Thy rival ministrant is a chieftain of the rude foresters. He is absolutely ignorant of the Vēdas and the Çaiva texts. He knows not the ordinances of worship. But regard not HIM, regard the *spirit and motive* of his acts. His rough and gigantic frame is instinct with love to me, his whole knowledge—in thine eyes crass ignorance—is summed up in *the knowledge of* ME! His every action is dear to me; the touch of his leathern slipper is pleasant to me as that of the tender hand of my son Skanda. The water with which he besprinkles me from his mouth is holy to me as the water of the Ganges. The food he offers me—to thee so abominable—is pure love. I regard not the externals of the worship. He utterly loves me, even as thou dost; but come to-morrow when thou shalt see his worship, and I will give thee proof of his devotion to me[2].' The Brāhman slept no more that night, but at daybreak was put in hiding behind the *liṅgam* by the god himself. And now Çivan, who knows the hearts of his worshippers, in order that Tiṉṉan's truth might be manifest, caused blood to trickle down from the right eye of the image. The young worshipper drawing near beheld this, and exclaimed, 'Oh, my master, who hath wounded thee? What sacrilegious hand, evading my watchfulness, has wrought this evil?' Then seizing his weapons he proceeded to scour the neighbourhood to see if any mountaineer or wild animal could be detected as author of the mischief. Finding none, he threw himself on the ground in despair; but at length reflected that he had heard of remedies which would staunch the flow of blood. So he went and sought out in the jungle some herbs of virtue, and applied them; but the wound bled all the more copiously. Then a happy idea struck him: 'for a wounded eye the remedy is another eye applied,' said he; and, pausing not an instant, with his arrow he scooped out his own right eye, and applied it to the bleeding eye of the image, from which at once the blood ceased to flow! At this his rapture knew no bounds. He sang and danced, and poured forth uncouth expressions of ardent thanksgiving; but on looking at the image once more, alas! blood was seen issuing from the other eye. After a moment or two of bewildered sorrow, his countenance was lit up with a radiant light of gladness; for he has still one eye left, and the efficacy of the remedy has been tried already; so he raises himself up, puts his foot close up to the image's suffering eye, that he may be able to feel, when he can no longer see, where to apply the remedy;

[1] *Tiruvāçagam* (Lyric XV. 9–12) refers to this part of the legend. He does not name the devotee, but the reference is obvious. This is one of very many stanzas that would be unintelligible but for the key which a knowledge of the legend puts into our hands.

[2] The idea is one expressed with marvellous energy and beauty by Hebrew prophets (Micah vi. 6–8). Horace's lines will occur to the student:—

'Immunis aram si tetigit manus,
Non sumptuosa blandior hostia
Mollivit aversos Penates
Farre pio et saliente mica.'

'If the votary's hands are pure, they propitiate the gods with the humblest offering, and would not be more persuasive with the costliest.'

சா.

வைத்தநிதி, பெண்டீர், மக்கள், குலங், கல்வியென்னும்
பித்த உலகிற் பிறப்போடிறப்பென்னும்
சித்த விகாரக் கலக்கந் தெளிவித்த
வித்தகத் தேவர்க்கே சென்ற்'ஊதாய், கோத்தும்பீ! உசு

எ.

சட்டோ நினைக்க மனத்தமுதாஞ் சங்கரனைக்
கெட்டேன் மறப்பேனோ? கேடுபடாத்திருஅடியை
ஒட்டாத பாவித் தொழும்பரைநாம் உருவறியோம்;
சிட்டாய சிட்டற்கே சென்ற்'ஊதாய், கோத்தும்பீ! உஅ

VI.

He elevates, calms, and purifies the soul.

In this mad world, 'mid stress and strife confused,
from birth and death that ceaseless spring;—
Where hoarded treasure, women, offspring, tribe,
and learning's store, men prize and seek;—
He calms the storm of mental changing states,
and clears from error's mists the soul.
To mystic wisdom's mighty God go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 24

VII.

Nothing shall draw me from Him!

On Çankaran the soul's ambrosia, who thinks,
shall he fare ill? The sacred Foot
That aye endures shall I a prodigal forget?
But those who cleave not to that Foot,—
A sinful fellowship in worship vain,—
their very forms we will not know!
To Him, supremely Excellent, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 28

26, 27. Comp. XXXV.

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and proceeds to scoop out the other eye. But this last sacrifice is too much for Çivan to permit to be consummated; from out the *liṅgam* he puts forth a sacred hand, and grasps that of the youthful enthusiast, who still holds the arrow ready to accomplish his pious intention, and says: 'Stay, Tiṇṇan, stay thine hand, my loving son! Henceforth thy place for ever shall be at my right hand, on my holy mount.' *Çivagōchari* had learnt the lesson, that LOVE AND SELF-DEVOTION ARE MORE THAN CEREMONIAL PURITY, and fell prostrate; while the choirs of heaven chaunted the beatification of the Saint, who is from age to age adored under his title of *Kaṇṇ-appan*—the devotee who gave his eyes for the service of his God.

௮.

ஒன்றாய் முளைத்தெழுந் தெத்தனையோ கவடுவிட்டு
நன்றாக வைத்தென்னை நாய்சிவிகை ஏற்றுவித்த
என்றந்தை தாதைக்கும் எம்மனைக்குந் தம்பெருமான்
குன்றாத செல்வற்கே சென்ற்’ஊதாய், கோத்தும்பீ! ௩௨

௯.

கரணங்கள் எல்லாங் கடந்துநின்ற கறைமிடற்றன்
சரணங்க ளேசென்று சார்தலுமே, தான்எனக்கு
மரணம் பிறப்பென் றிவை இரண்டின் மயக்கறுத்த
கருணைக் கடலுக்கே சென்ற்’ஊதாய், கோத்தும்பீ! ௩௬

VIII.

His grace to me and mine.

Unique it sprang, rose up, sent forth its boughs
that none can count,—a tree of grace!
Right well He cared for me,—a cur,—and called,
and caused in state aloft to ride,
He is my Sire! To sire and house and race
the mighty Perumān is He!
To Him, the Fount of bliss unfailing, go;
AND BREATHE HIS PRAISE, THOU HUMMING-BEE! 32

IX.

His self-forgetting compassion.

His throat is black; His nature passes far
all powers of thought that men possess!
I went, drew near, took refuge at His Feet;
and He, straightway, delusions all
From changing deaths and births that ceaseless rise
within my being caused to cease.
To Him, Who is compassion's sea, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 36

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29. He is 'self-existent': *svayambhu.* Comp. Pope's *Kurraḷ,* pp. 183–189. 33. See for the idea of this, XXXIII. 17; XLVIII. 21. Çiva-ñāna-bōdham, Çūt. IV. Uṇmai-viḷakkam, 11–17.

கo.

நோஉற்று மூத்துநா னுந்துகன்று இங்'கிருந்து
நாஉற்ற செல்வ நயந்தறியா வண்ணம் எல்லாம்
தாய்உற்று வந்தென்னை ஆண்டுகொண்ட தன்கருணைத்
தேஉற்ற செல்வற்கே சென்ற்'ஊதாய், கோத்தும்பீ! சo

கக.

வன்னெஞ்சக் கள்வன் மனவலியன் என்னாதே,
கன்னெஞ் சுருக்கிக் கருணையினால் ஆண்டுகொண்ட
அன்னந் திளைக்கும் அணிதில்லை அம்பலவன்,
பொன்னங் கழலுக்கே சென்ற்'ஊதாய், கோத்தும்பீ! சச

X.

His tender love has followed me.

Pain I endured,—grew old,—again waxed like
a weanling calf,—in ceaseless change;
And here I dwelt, desiring evermore
enjoyments that a dog might share,—
In folly's every guise. With mother-love,
He came in grace, and made me His!
To the rich Lord of mercy's store go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 40

XI.

He gave grace without upbraiding.

Thou didst not call me 'stony-heart,'
'deceiver,' 'obstinate of mind;'
But Thou didst cause my stony heart to melt,
and in compassion mad'st me Thine;
Thou Lord of Tillai's sacred temple-court,
in beauty rich, where swans disport!
Go, hasten to the golden beauteous Foot;
AND BREATHE HIS PRAISE, THOU HUMMING-BEE! 44

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37. Either 'a calf that leaves its mother,' or 'a calf which its mother forsakes.' 41. Comp. lines 47, 73.

கஉ.

நாயேனைத் தன்னடிகள் பாடுவித்த நாயகனைப்
பேயேன துள்ளப் பிழைபொறுக்கும் பெருமையனைச்
சீஏதும் இல்லாதென் செய்பணிகள் கொண்டருளுந்
தாய்ஆன ஈசற்கே சென்ற்'ஊதாய், கோத்தும்பீ! சஅ

கங.

நான்றனக் கன்பின்மை நானுந்தானும் அறிவோம்;
தான்என்னை ஆட்கொண்ட தெல்லாருந் தாம்அறிவார்;
ஆன கருணையும் அங்குற்றே தான்அவனே
கோன்என்னைக் கூடக் குளிர்ந்த்'ஊதாய், கோத்தும்பீ! ருஉ

கச.

கருவாய், உலகினுக் கப்புறமாய், இப்புறத்தே
மருவார் மலர்க்குழன் மாதினொடும் வந்தருளி,

XII.

The loving Lord, Who taught, wretch as I am,
 my lips to sing. His jewell'd Feet;
The Teacher great, Who pardon'd all the faults
 of me, a very fiend in sooth;
He still in grace accepts my services,
 nor spurns my worthlessness!
To Īçan go, as tender mother known,
 AND BREATHE HIS PRAISE, THOU HUMMING-BEE! 48

XIII.

His love demands my all.

Devoid of love for Him in sooth was I.
 I know it, and He knows it too!
And yet He made me His, this too all men
 on earth shall surely see and know.
He there appeared, in all His grace revealed.
 He only is my being's King!
Come thou, and joyous join thyself with me
 TO BREATHE HIS PRAISE, O HUMMING-BEE! 52

XIV.

He came to me as my Guru.

Germ of all being, far beyond this world,—
 yet in this world too, seen;
With Her, whose flowery locks breathe sweet perfume,
 in mercy manifest, He came;

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47. Comp. lines 41, 73.

அருவாய், மறைபயில் அந்தணனாய், ஆண்டுகொண்ட
திருவான தேவற்கே சென்ற்'ஊதாய், கோத்தும்பீ! ருசு

கரு.

நானும்என் சிந்தையு நாயகனுக் கெவ்விடத்தோம்?
தானுந்தன் றையலுந் தாழ்சடையோன் ஆண்டிலனேல்
வானுந் திசைகளு மாகடலும் ஆயபிரான்
தேனுந்து சேவடிக்கே சென்ற்'ஊதாய், கோத்தும்பீ! சுo

கசு.

உள்ளப் படாத திரு உருவை உள்ளுதலும்,
கள்ளப் படாத களிவந்த வான்கருணை
வெள்ளப் பிரான் எம்பிரான் என்னை வேறே ஆட்
கொள்ளப் பிரானுக்கே சென்ற்'ஊதாய், கோத்தும்பீ! சுச

A sacred Sage, versed in the mystic scroll,
He stood revealed, and made me His.
Go to the God, in sacred form displayed,
AND BREATHE HIS PRAISE, THOU HUMMING-BEE! 56

XV.

Only His mercy brought me near.

How far away had I and all my thought
from Him the loving Lord remained,
Had not the Wearer of the flowing lock,—
He with the Lady,—made me His!
The Lord, Who is the heaven, Who is each realm
of earth and of the mighty sea!
Go to the roseate Feet that sweets distil,
AND BREATHE HIS PRAISE, THOU HUMMING-BEE! 60

XVI.

The thought of Him is joy.

Soon as I thought upon His sacred form
which every thought of man transcends,
The Lord of mercy's flood of purest joys,
that ne'er delude, swept o'er my soul.
My Lord revealed Himself that He might make
me ever fully His alone.
To Him, the Lord of Lords Supreme, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 64

கஎ.

பொய்யாய செல்வத்தே புக்கழுந்தி நாடோறும்
மெய்யாக் கருதிக் கிடந்தேனை ஆட்கொண்ட
ஐயா! என் னுருயிரே! அம்பலவா! என்றவன்றன்
செய்யார் மலரடிக்கே சென்ற்'ஊதாய், கோத்தும்பீ! கஅ

கஅ.

தோலுந், துகிலுங், குழையுஞ், சுருடோடும்,
பால்வெள்ளை நீறும், பசுஞ்சாந்தும், பைங்கிளியும்,
சூலமுந், தொக்க வளையும், உடைத் தொன்மைக்
கோலமே, நோக்கிக் குளிர்ந்த்'ஊதாய், கோத்தும்பீ! எஉ

கக.

கள்வன் கடியன் கலதியிவன் என்னுதே,
வள்ளல் வரவரவந் தொழிந்தான் என்மனத்தே

XVII.

He saved me from senses' bondage.

In pleasures false I plunged, and sank deep down,—
each day of earthly prosperous joy,
I thought it true, and thus enslaved I lay;
in grace revealed, He made me His!
Call Him 'my Teacher,' 'precious Life,' 'great Lord,
of Tillai's sacred temple-court;'
And seek those selfsame roseate flowery Feet,
TO BREATHE HIS PRAISE, THOU HUMMING-BEE! 68

XVIII.

Çivan as depicted in ancient myths.

The tiger's skin, the robe, the pendants rare,
the ears' round golden ornaments,
The ashes white as milk, the sandal paste
so cool and sweet, the parrot green,
The trident, and the armlets linked: this pomp,
and ancient fair array He owns,
Regarding well, with joyous soul go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 72

XIX.

Visited me, nor despised my unworthiness.

'Deceiver,' 'sinner vile,' 'rebellious one,'
all this to me He did not say;
The Generous One came oft to visit me,
nor took His Presence from my mind!

69–73. See NOTE X. 73. Comp. line 41.

உள்ளத் துறுதுயர் ஒன்றொழியா வண்ணம் எல்லாம்
தெள்ளுங் கழலுக்கே சென்றூதாய், கோத்தும்பீ! ௭௬

௨௦.

பூமேல் அயனோடு மாலும் புகல் அரிதென்
றேமாறி நிற்க அடியேன் இறுமாக்க
நாய்மேற் றவிசிட்டு நன்றாய்ப் பொருட்படுத்த
தீமேனி யானுக்கே சென்றூதாய், கோத்தும்பீ! ௮௦

Of all the pains that fill'd my soul, no one
in any wise was left with me!
So to His gleaming jewelled Foot go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 76

XX.

His grace to the lowly.

Ayan, who crowns the lotus flower, and Māl
were grieved,—for He was hard to reach!
But I, His lowly slave, all jubilant
fulfilled of exultation stood!
To me, mere cur, He gave a lofty seat,
endued right well with worthiness!
To Him, Whose form is fiery flame, go thou,
AND BREATHE HIS PRAISE, O HUMMING-BEE! 80

கக. ஆவது

திருத்தெள்ளேணம்.

[சிவனோடடைவு.]

[Metre : எரவடித்தரவு கொச்சகக் கலிப்பா. See V. § ii.]

க.

திருமாலும் பன்றியாய்ச் சென்றுணராத் திருவடியை
உருநாம் அறிய ஓர் அந்தணனாய் ஆண்டுகொண்டான்;
ஒருநாமம் ஓருருவம் ஒன்றும் இல்லாற்காயிரம்
திருநாமம் பாடி, நாந் தெள்ளேணங் கொட்டாமோ! ௪

THE TAMBOUR SONG; OR, REFUGE WITH ÇIVAN.

HYMN XI.

Aruṇāçalam.—The name of Rudra is scarcely ever applied to Çivan in the south, yet it would seem as if the idea of Çivan had been mainly developed from the Vēdic Rudra, the god of Storms, the father of the Maruts, of whom so many stories are told which now are the accepted legends of Çivan. It may safely be said indeed that all the Vēdic Rudra's acts and attributes are given in the modern Çaiva system to Çivan. One of these is connected with the legend of Aruṇāçalam, so often referred to in Tamil Çaiva poetry. According to the legend contained in the Liṅga Purāṇam (Muir, vol. iv. pp. 385–393), it is related that Brahmā and Vishṇu disputed regarding their respective claims to superiority, and thence a terrific fight arose. At this time to quiet their contention, Çivan, or Mahādēva, appeared as a luminous *liṅgam*, a pillar of fire, 'equal to a hundred final mundane conflagrations, without beginning, middle or end, incomparable, indescribable, undefinable.' Hari determined to examine the source of this fiery appearance, and took the shape of a boar whose description is very wonderful. Speeding downwards for a thousand years he beheld no base at all of the *liṅgam*. Meanwhile Brahmā took the form of a swan purely white and fiery eyed, with wings on every side, rapid as thought, and went upwards to see the *liṅgam's* top; but both failed, and at length united in a hymn of praise to Çivan as supreme; which so pleased the god that he offered them a boon. They asked that they might both obtain an eternal devotion for him, which was granted. 'Thenceforward the worship of the *liṅgam* has been inaugurated in the worlds. The pedestal is Mahādēvī, and the *liṅgam* itself is the visible Mahēçvara.' (Comp. Aruṇāçala Purāṇam, Canto II.)

I.

Çivan as a Guru.

Māl's self went forth a boar, but failed His sacred Foot
To find; that we His form might know, a Sage He came,
And made me His! To Him, Who hath nor name, nor form,
A thousand sacred names SING WE, AND BEAT TEḶḶĒṆAM! 4

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4. See IV. 199.

௨.

திருஆர் பெருந்துறை மேயபிரான் என்பிறவிக்
கருவேர் அறுத்தபின் யாவரையுங் கண்டதில்லை;
அருவாய் உருவமும் ஆயபிரான் அவன்மருவும்
திரு ஆரூர் பாடி, நாந் தெள்ளேணங் கொட்டாமோ! ௮

௩.

அரிக்கும் பிரமற்கும் அல்லாத தேவர்கட்கும்
தெரிக்கும் படித்தன்றி நின்றசிவம் வந்துநம்மை
உருக்கும் பணிகொள்ளும் என்பதுகேட் டுலகம் எல்லாம்
சிரிக்குந் திறம் பாடித் தெள்ளேணங் கொட்டாமோ! ௧௨

௪.

அவம்ஆய தேவர் அவகதியில் அழுந்தாமே
பவமாயங் காத்தென்னை ஆண்டுகொண்ட பரஞ்சோதி
நவம்ஆய செஞ்சுடர் நல்குதலு நாம்ஒழிந்து
சிவம்ஆன ஆ பாடித் தெள்ளேணங் கொட்டாமோ! ௧௬

II.

I saw Him; thenceforward my soul worships Him unseen.

The Lord in Perun-turrai's ever-hallowed shrine
Who dwelt, my birth with all its germs destroyed; since when
I've none else; formless is He,—a form He wears,
The Lord of blest Ārūr SING WE, AND BEAT TEḶḶĒṆAM ! 8

III.

To Hari and to Brahmā and to other gods
Not manifested, Çivan came in presence there,
Melted our hearts, received our service due; that all
The world may hear, and smile, SING WE, AND BEAT TEḶḶĒṆAM ! 12

IV.

From sinking in the vain abyss of worthless gods,—
From birth's illusions all,—the LIGHT SUPERNAL saved
And made me His. Soon as the new, pure Light, was given
How I in Bliss was lost: SING WE, AND BEAT TEḶḶĒṆAM ! 16

௫.

அருமந்த தேவர் அயன் றிருமாற் கரியசிவம்
உருவந்து பூதலத்தோர் உகப்பெய்தக் கொண்டருளிக்
கருவெந்து வீழக் கடைக்கணித்தென் னுளம்புகுந்த
திருவந்த ஆ பாடித் தெள்ளேணங் கொட்டாமோ! ௨௰

௬.

அரைஆடு நாகம் அசைத்தபிரான் அவனியின்மேல்
வரைஆடு மங்கைதன் பங்கொடும்வந் தாண்டதிறம்
உரைஆட உள்ளொளிஆட ஒண்மாமலர்க் கண்களினீர்
திரைஆடும் ஆ பாடித் தெள்ளேணங் கொட்டாமோ! ௨௪

௭.

ஆவா, அரி அயன் இந்திரன் வானோர்க் கரியசிவன்
வாவாஎன் றென்னையும்பூ தலத்தேவலித் தாண்டுகொண்டான்;
பூவார் அடிச்சுவ டென்றலைமேற் பொறித்தலுமே,
தேஆன ஆ பாடித் தெள்ளேணங் கொட்டாமோ! ௨௮

V.

To 'wildered gods, to Ayan, and to Māl unknown,
Çivan assumed a form, that men on earth should joy.
That germs of birth consumed might die, with gracious glance,
How to my soul He came, SING WE, AND BEAT TEḶḶĒṆAM! 20

VI.

The Lord, Who shakes the serpent dancing round His waist,
With His Hill-partner, came to earth, made us His own;—
Say thus, soul-lighted, eyes like full bright lotus flowers,
Pouring forth floods of tears, and SINGING, BEAT TEḶḶĒṆAM! 24

VII.

Çivan unknown to Hari, Ayan, Indra, heavenly ones,
On earth drew even me; 'come, come,' said He, and made me His!
When imprint of His flow'ry Feet was on my head impressed,
How grace divine was mine, SING WE, AND BEAT TEḶḶĒṆAM! 28

௮.

கறங்கோலை போல்வதோர்கா யப்பிறப்போ டிறப்பென்னும்,
அறம்பாவம்என்றிரண்டச்சந்தவிர்த்தென்னை ஆண்டுகொண்டான்,
மறந்தேயுந் தன்கழனான் மறவாவண்ணநல்கியஅத்,
திறம்பாடல் பாடி, நாந் தெள்ளேணங் கொட்டாமோ! ௩௨

௯.

கன்னார் உரித்தென்ன என்னையுந்தன் கருணையினால்
பொன்னார் கழல்பணித் தாண்டபிரான் புகழ்பாடி,
மின்னேர் நுடங்கிடைச் செந்துவர்வாய் வெண்ணகையீர்!
தென்னா, தென்னா, என்று தெள்ளேணங் கொட்டாமோ! ௩௬

௧௦.

கனவேயுந் தேவர்கள் காண்பரிய கனைகழலோன்
புனவேய் அனவளைத் தோளியொடும் புகுந்தருளி
நனவே எனைப்பிடித்தாட் கொண்டவா நயந்துநெஞ்சம்
சினவேற் கணீர்மல்கத் தெள்ளேணங் கொட்டாமோ! ௪௦

VIII.

Like rustling palm-leaves is this frame! Its births and deaths,
With dread of good and ill, He swept away, and made me His;
He gave me grace, though I, all else forget, ne'er to forget
His Foot; Whose mighty dance SING WE, AND BEAT TEḶḶĒṆAM! 32

IX.

As though some stone were made sweet fruit, the Lord in grace
Gave ev'n to me His golden Foot, and made me His.
O ye with slender waist, red lips, and winsome smiles!
'Lord of the Southern-Land,' call Him; AND BEAT TEḶḶĒṆAM! 36

X.

Even in a dream His jewelled Feet 'tis hard for gods to see,—
With Her like laurel tree with jewelled arms,—entering in grace,
In waking hour He took, and made me His! With loving souls
Your dart-like eyes be filled with tears, AND BEAT TEḶḶĒṆAM! 40

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30. See Pope's *Nālaḍiyār*, p. 67.

கக.

கயன்மாண்ட கண்ணிதன் பங்கன் எனைக் கலந்தாண்டலுமே,
அயன்மாண் டருவினைச் சுற்றமுமாண் ட்வனியின்மேல்,
மயன்மாண்டு மற்றுள்ள வாசகமாண் டென்னுடைய,
செயன்மாண்ட ஆ பாடித் தெள்ளேணங் கொட்டாமோ! சச

கஉ.

முத்திக் குழன்று முனிவர்குழா நனிவாட
அத்திக் கருளி அடியேனை ஆண்டுகொண்டு
பத்திக் கடலுட் பதித்த பரஞ்சோதி
தித்திக்கும் ஆ பாடித் தெள்ளேணங் கொட்டாமோ! சஅ

கங.

பார்பாடும் பாதாளர் பாடும் விண்ணோர் தம்பாடும்,
ஆர்பாடுஞ் சாராவகை அருளி ஆண்டுகொண்ட
நேர்பாடல்பாடி, நினைப்பரிய தனிப்பெரியோன்
சீர்பாடல் பாடி, நாந் தெள்ளேணங் கொட்டாமோ! ருஉ

XI.

When He, Her spouse whose eyes shine bright, mixt with my soul,
And made me His, deeds and environments died out;
Upon this earth confusion died; all other mem'ries ceas'd;
How all my 'doings' died, SING WE, AND BEAT TEḶḶĒṆAM! 44

XII.

Ascetic bands sore languish'd, longing for release.
Grace to the elephant he gave, made me His own;
The light superne deep plunged me in devotion's sea!
How sweet His mercy is, SING YE, AND BEAT TEḶḶĒṆAM! 48

XIII.

Not those on earth, nor in th' abyss, nor heavenly ones,—
To none beside, so near He drew; He made me His!
To sing His advent, or Him, th' only Great, conceive
Is hard, His glory-song SING WE, AND BEAT TEḶḶĒṆAM! 52

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46. In Tiruviḷai-āḍal, 20, 21, Çivan comes as a wonder-working ascetic, and among other things causes a stone elephant to eat sugar-cane. But அத்தி is also = 'fig-tree.' Various interpretations are given.

க௪.

மாலே, பிரமனே, மற்றொழிந்த தேவர்களே,
நூலே, நுழைவரியான் உண்ணியனாய் வந்தடியேன்
பாலே புகுந்த பரிந்துருக்கும் பாவகத்தாற்
சேல்ஏர் கண்ணீர்மல்கத் தெள்ளேணங் கொட்டாமோ! ௫௬

க௫.

உருகிப் பெருகி உளங்குளிர முகந்துகொண்டு
பருகற் கினிய பரங்கருணைத் தடங்கடலை
மருவித் திகழ்தென்னன் வார்கழலே நினைந்தடியோம்
திருவைப் பரவி, நாந் தெள்ளேணங் கொட்டாமோ! ௬0

க௬.

புத்தன் புரந்தராதியர் அயன்மால் போற்றிசெயும்
பித்தன் பெருந்துறை மேயபிரான் பிறப்பறுத்த
அத்தன் அணிதில்லை அம்பலவன் அருட்கழல்கள்
சித்தம் புகுந்த ஆ தெள்ளேணங் கொட்டாமோ! ௬௪

க௭.

உவலைச் சமயங்கள் ஒவ்வாத சாத்திரம் ஆம்
சவலைக் கடலுளனாய்க் கிடந்து தடுமாறும்

XIV.

Māl, Ayan, all the gods, and Sciences divine,
His essence cannot pierce. This Being rare drew near to me;
In love He thrilled my soul! With this remembrance moved,
Let your bright eyes with tears o'erflow, AND BEAT TEḶḶĒṆAM! 56

XV.

The spreading sea of grace superne that melts and swells,
From which 'tis sweet to draw and drink, we gather round.
The Feet of the bright southern Lord call we to mind,
His slaves, praise we His sacred grace, AND BEAT TEḶḶĒṆAM! 60

XVI.

Buddhan, Purandaran, the primal Ayan, Māl, praise Him,
The One-distraught, Who dwells in Perun-turrai's shrine,—the Sire
Who made births cease,—Lord of fair Tillai's porch,—His gracious Feet
How in my soul they entered, SING, AND BEAT TEḶḶĒṆAM! 64

XVII.

I lay bewilder'd in the barren troublous sea
Of sects and systems wide discordant all;—

கவலைக் கெடுத்துக் கழலிணை கடந்தருளும்
செயலைப் பரவி, நாந் தெள்ளேணங் கொட்டாமோ! சுஅ

கஅ.

வான்கெட்டு மாருதமாய்ந் தழனீர்மண் கெடினும்
தான்கெட்டல் இன்றிச் சலிப்பறியாத் தன்மையனுக்
கூன்கெட் டுயிர்கெட் டுணர்வுகெட்டெ னுள்ளமும்போய்
நான்கெட்ட ஆ பாடித் தெள்ளேணங் கொட்டாமோ! எஉ

கசு.

விண்ணோர் முழுமுதல், பாதாளத் தார்வித்து,
மண்ணோர் மருந்தயன் மாலுடைய வைப்படியோம்
கண்ணார வந்துநின்றான் கருணைக் கழல்பாடித்
தென்னா, தென் னா,என்று தெள்ளேணங் கொட்டாமோ! எசு

உ௦.

குலம்பாடி, கொக்கிறகும் பாடிக், கோல்வளையாள்
நலம்பாடி, நஞ்சுண்ட ஆபாடி, நாடோறும்
அலம்பார் புனற்றில்லை அம்பலத்தே ஆடுகின்ற
சிலம்பாடல் பாடி, நாந் தெள்ளேணங் கொட்டாமோ! அ௦

My care He banished, gave in grace His jewelled Feet;
Praise we His gracious acts, AND BEAT TEḶḶĒṆAM! 68

XVIII.

Though Ether, Wind, Fire, Water, Earth should fail,
His constant Being fails not, knows no weariness!
In Him my body, soul, and thought, and mind were merged.
How all myself was lost, SING WE, AND BEAT TEḶḶĒṆAM! 72

XIX.

Prime Source of heavenly ones, the Germ of those beneath,
Earth's Balm; Māl's, Ayan's Treasure, open eyed
We saw, SING YE, His gracious Feet, Who dwelt with us!
Call Him 'Lord of the Southern-Land,' AND BEAT TEḶḶĒṆAM! 76

XX.

Sing His race; sing the heron's wing; Her beauty sing
Who wears bright gems; sing how He poison ate; each day
In Tillai's temple court He dances, where the waters play;
His tinkling anklets' music SING, AND BEAT TEḶḶĒṆAM! 80

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77. See Tiruviḷai-āḍal, 28.

௧௨. ஆவது

திருச்சாழல்.

[சிவனுடையகாருணியம்.]

௧.

பூசுவதும் வெண்ணீறு பூண்பதுவும் பொங்கரவம்,
பேசுவதுந் திருவாயான் மறைபோலுங், காண், ஏடீ!
பூசுவதும், பேசுவதும், பூண்பதுவுங், கொண்டென்னை
ஈசன்அவன், எவ்வுயிர்க்கும் இயல்பானான். சாழலோ! ௪

௨.

என்னப்பன் எம்பிரான் எல்லார்க்குந் தான் ஈசன்;
துன்னம்பெய் கோவணமாக் கொள்ளும் அது என், ஏடீ?

THE SACRED ÇĀṚAL[1].

HYMN XII.

THE SPORT OF ÇIVAN'S GRACIOUS 'ENERGY.'

I.

Objections to 'ashes,' the snake, and the mystery of His teaching.

Obj. What He smears is 'white ash'; what He wears is an angry snake;
What He speaks with His lips divine is the mystic word, it seems; MY DEAR!
Ans. What He smears, what He says, what He wears are the means by which He,
As my Lord, rules me; and of all that hath life the Essence is He! ÇĀṚALŌ! 4

II.

Objection to His mendicant guise.

Obj. 'My Father, Embirān, to all indeed is Ruler Supreme;
Yet He wears a clouted kōvaṇam;' and why should this be so, MY DEAR?

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1. These are the words used by Dakshan to his daughter Umai [Muir, vol. iv. p. 379] in the Kāçi Khāṇḍam, ch. lxxxviii. 16:—

அடலைமெய் பூசுவ தரவம் பூண்பது
கடல் விடம் உண்பது கபாலம் ஏந்துவ
துடல்சின நரை விடை ஊர்வ தன்னவன்,
மடவரல், வேள்வியின் வருதற் பாலனோ?

[அடலை = சாம்பல். உடலு, *v.* 'be enraged.']

'His body he smears with ashes; a serpent he wears as adornment;
Poison from the sea he eats; a skull he carries;
He rides a white bull that rages with anger. Such an one,
O damsel, is he fit to come to our sacrifice?'

The ashes, the serpent, the poison, the skull, and the bull are matters of praise in all Çaiva poems.

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[1] T. V. U. Pur. VI. 86. NOTE VIII. to the 'life.' *Çāṛal* (an imitative word) is the name of a female play, of which the verse is the accompaniment. In each stanza the former couplet, sung by

மன்னுகலை துன்னுபொருண் மறைநான்கே வானசரடாத்
தன்னையே கோவணமாச் சாத்தினன் காண். சாழலோ! அ

௩.

கோயில் சுடுகாடு, கொல்புலித்தோல்ஆடை,
தாயுமிலி, தந்தையிலி, தான்றனியன், காண், ஏடீ!
தாயுமிலி, தந்தையிலி, தான்றனியன்; ஆயிடினும்,
காயில், உலகனைத்துங் கற்பொடி, காண். சாழலோ! கஉ

௪.

அயனை அனங்கனை அந்தகனைச் சந்திரனை
வயனங்கண் மாயா வடுச்செய்தான், காண், ஏடீ!

Ans. The Vēdas four, the meaning with which all lore is fraught, as the great thread
Himself alone as kōvaṇam He spreads; behold, ÇĀṞALŌ! 8

III.

The objection that Çivan is a homeless ascetic.

Obj. His shrine's the burning ground; fierce tiger skin His goodly garb;
All motherless and fatherless is He; all lonely dwelleth; see, MY DEAR!
Ans. Motherless is He and fatherless; dwelleth all alone; but though 'tis thus,
If He be wroth, the worlds to powder crumble all; behold, ÇĀṞALŌ! 12

IV.

The punitive inflictions of Bhairavan.

Obj. Ayan, the 'Bodiless,' with Anthagan, and Çanthiran,
In divers ways He wounded sore, yet slew not; see, MY DEAR!

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8. An ascetic mendicant wears a very scanty cloth, suspended by a string round the waist; but why should He, who often appears in such stately majesty (X. 69-72), wear this unseemly pretence of decent clothing? The answer is ambiguous in the original, but seems to say: 'All mysteries are *contained* and *hidden* in Him, and the Vēdic revelation is the link between Him and the souls of men.' Strange symbolism! 9. Comp. NOTE I. 13. See XIII. 57. The 'Bodiless' is Kāman.

Kāman, the 'Bodiless.'—The story of the destruction of Kāman (or the god of Love) by Çivan is very curious, and should be read by the Tamil scholar in the Kamba-Rāmāyaṇam, I. x. 1-10. It seems that Çivan resolved to enter on a course of very strict devotion (Yōgam) with the intention of increasing his powers! The lesser divinities fearing this, instigated Kāman to endeavour to distract the mind of the devotee. Accordingly the archer sallied forth with his arrows composed of the nine most fragrant flowers, and having fitted one on to the string, took aim at Çivan's sacred breast. But the god suddenly opened his third eye in the centre of his brow, from which he darted a wrathful flame that instantly reduced Kāman to ashes. At the intercession of all orders of creation Kāman was restored to life, but not to a visible substantial form, and he still pervades the world riding on the chariot of the soft south-wind, working his mischief unseen. Ancient European mythology made him blind: he is here 'bodiless.' The legend may remind us of the story of Echo. The allusions to this myth in these lyrics are endless—and wearisome.

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the leader, proposes some mystery regarding Çivan, to which the latter couplet is a reply (very unsatisfying!) sung in chorus by all the maidens, with much clapping of hands. As originally written the objection is put into the mouth of the Buddhist Guru, and the reply is by the Ceylon king's hitherto dumb daughter. See the disputation with the Buddhists at Çithambaram for the supposed occasion and scope of the song.

நயனங்கண் மூன்றுடைய நாயகனே தண்டித்தால்,
சயம் அன்றே, வானவர்க்குத் தாழ்குழலாய், சாழலோ! ௧௬

௧௬. தாழ்குழையாய்! (?)

௫.

தக்கனையும் எச்சனையுந் தலை அறுத்துத் தேவர்கணம்
தொக்கனவந் தவர்தம்மைத் தொலைத்ததுதான், என், ஏடீ?
தொக்கனவந் தவர்தம்மைத் தொலைத்தருளி அருள்கொடுத்தங்'
எச்சனுக்கு மிகைத்தலைமற் றருளினன், காண், சாழலோ! ௨௦

௬.

அலரவனு' மாலவனும் அறியாமே அழல்உருவாய்
நில'முதற்கீழ் அண்டம்உற நின்றதுதான், என், ஏடீ?
நில'முதற்கீழ் அண்டம்உற நின்றிலன்ஏல் இருவருந்தம்
சல முகத்தால் ஆங்காரந் தவிரார், காண், சாழலோ! ௨௪

Ans. He Whose eyes are three, the Ruler great, if He shall punish,
Is't not a triumph to the heav'nly ones, O thou with flowing locks? ÇĀṞALŌ! 16

V.

Dakshan's sacrifice.

Obj. Of Dakshan He smote off the head, off Eççan too; the hosts of gods
That flocking came He sent to nothingness; why this, MY DEAR?
Ans. Them who thronging came to nothingness He sent; 'twas grace!
In grace to Eççan too He gave one head the more; see, ÇĀṞALŌ! 20

VI.

Aruṇāçalam.

Obj. Him the flow'ry god and Māl knew not; in fiery form He came
From earth that stretch'd to lower worlds; wherefore was this, MY DEAR?
Ans. From earth to realms beneath had He not reach'd, they twain
The insolence of self-esteem had not cast off; behold, ÇĀṞALŌ! 24

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16. It must be for their good. 17. This is Sans. *yajan* = 'he who sacrifices.' The wild story is variously told, but Vishṇu seems meant here. In line 20 it must be Dakshan. See XIV, where the theme is expanded; and XIII. 57, &c. In Kāçi Khāṇḍam, ch. lxxxvii. &c., a full account is given from the Skanda Purāṇam, Daksha Khāṇḍam. Muir, vol. iv. (index). Wilson's Vishṇu Purāṇam, p. 61, &c. 21. See Lyric XI. *Brahmā:* sprung from a lotus.

எ.

மலைமகளை ஒருபாகம் வைத்தலுமே மற்றொருத்தி
சலமுகத்தால் அவன்சடையிற் பாயும் அது, என், ஏடீ?
சலமுகத்தால் அவன்சடையிற் பாய்ந்திலளேற் றரணி எல்லாம்
பிலமுகத்தே புகப்பாய்ந்து பெருங்கேடாஞ், சாழலோ! உ௮

அ.

கோலாலம் ஆகிக் குரைகடல்வாய் அன்றெழுந்த
ஆலாலம் உண்டான் அவன்சதுர்தான் என், ஏடீ?
ஆலாலம் உண்டிலன் ஏல் அன்றயன்மால் உள்ளிட்ட
மேலாயதேவர் எல்லாம் வீடுவர், காண், சாழலோ! ௩௨

VII.

Pārvathi lives in His side, Gaṅgā on His crest.

Obj. Soon as the mountain maid as part of Him He placed, another dame
In watery form upon His braided locks poured down! Why this, MY DEAR?
Ans. Upon His braided locks in watery form had she not leaped, the world
To cavernous destruction rushing ruined must have lain! ÇĀṚALŌ! 28

VIII.

The poison[1].

Obj. He ate hālālam from the sounding sea, that day arisen
With mighty din; what means this wondrous act, MY DEAR?
Ans. Had He not eaten on that day the poison fierce, Ayan and Māl
And all the other gods of upper heaven had died; behold, ÇĀṚALŌ! 32

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25. See Muir, vol. iv. p. 307. Note on V. 256. For the Tamil student the classical passage is Kamba-Rāmāyaṇam I. x. 31, &c. 29. See Muir, vol. iv. p. 366. *Hālāhālaṃ vishaṃ ghōraṃ sañjagrāḥ āmṛitōpamam.* The Tamil scholar should read Kamba-Rāmāyaṇam I. x. 17, &c.

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[1] *The Hāla-hāla Poison, the churning of the Sea, the blackness of Çivan's Throat, and the epithet 'Ambrosia.'*—Among other things in these lyrics that require explanation to the English reader, the subjects referred to in the above title are of the most frequent recurrence, and are apt to weary and even disgust.

It is most necessary however to understand once for all how essential they are to the South-Indian concept of Çivan, as the great and beneficent Being Who is to be approached in prayer and gratefully adored. It will hardly be possible for the reader to do anything like justice to the Poet and religious Teacher, unless he deem it worth while to make the attempt to view these things candidly and dispassionately in the light in which they are viewed by the more devout and intelligent of the Çaiva community.

The legend is simply this: the lesser deities were in sore affliction and came to Çivan for help. He accordingly came forth from Kailāça, and using Mount Mandara as His churning-stick, with Vasu-dēva as the rope which caused it to revolve, proceeded to churn the sea of milk. The result was the appearance of the Ambrosia or food of immortal gladness. But before this a stream of fiery poison black and deadly, the *Hāla-hāla* poison, rushed forth. This the deity himself drank up, and hence his throat is for ever black, a glorious memorial of his voluntary sufferings. The cup of ambrosia He gave to the grateful gods. Another version of this story may be read in Wilson's

கூ.

தென்பால் உகந்தாடுந் தில்லைச்சிற் றம்பலவன்
பெண்பால் உகந்தான் பெரும்பித்தன், காண், ஏடீ!
பெண்பால் உகந்திலன் ஏற், பேதாய்! இருநிலத்தோர்
விண்பால் இயோகெய்தி வீடுவர், காண், சாழலோ! ௩௬

IX.

Obj. The Lord of Tillai's court, Who in the southern land delights, and dances there,
A mighty maniac, delighted in the female form, behold, MY DEAR!
Ans. Had He not delighted in the female form, all in the wide world
Would have obtained heaven's bliss and earth had failed; behold, ÇĀṚALŌ! 36

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33. The story is given in the Kōyil Purāṇam, § ii, where it is explained! But the verse is variously interpreted and is not of any importance.

Vishṇu Purāṇam, ch. ix, and in Muir, vol. iv. p. 366. It is also to be found in various forms in Tamil verse, but is essentially a Sanskrit and northern myth. The question occurs, was this regarded as literal fact, or was it put forth as a parable? Our readers will perhaps remember the discussion about Euhemerism in Grote's History of Greece, vol. i, see index. It may be said that three classes of Hindus are to be met with in the South: those to whom this and similar histories are wonderful stories and nothing more. They take no more interest in them than we should in the Arabian Nights' Entertainments.

A second class believe the legends devoutly, and regard them as capable of a mystic interpretation to which however they do not attach any surpassing importance, nor are they at all agreed as to its details. The third class think that under the veil of such legends ancient sages concealed mysterious teachings which they were unwilling to expose to the vulgar gaze. And they say that they alone possess the secret of the esoteric meaning of the myths, which they themselves regard as more or less antiquated and uncouth.

Whether the Upanishads and Sanskrit literature in general lend any countenance to this last idea is exceedingly doubtful. I incline to think that these mystic interpretations are only to be found in later, and chiefly in South-Indian, authors. It is very certain that the *Çaiva Siddhānta* philosophers have made it their especial business to give to all such legends a more elevating, and at the same time distinctly Çaivite, interpretation. The south of India has from the earliest time been more open than the rest of the east to western influences and teaching, and I feel convinced that this is one of the results. Whether in any way the chasm between western and eastern ideas can be bridged over by any such explanations is of course a most interesting question.

It is quite permitted us to say that, the truth supposed to be concealed (rather too carefully!) under these symbols is that, the Supreme Being has condescended to come to earth to taste the bitter cup of suffering, retaining ever the glorious signs of that agony, while to men He presents the draught of immortal blessedness. However this may be, the epithets of 'Black-throated' and 'Ambrosia' as applied to Çivan need not be, must not be, simply grotesque, but associated with the pathos of suffering and the tenderness of unselfish love.

The idea of this is expressed in the first poem of the Purra-Nānnūrru, which is by Perundēvanār, the translator of the Bhāratam:—

'He wears th' adornment of a throat with poison black; that stain
The chaunters of the mystic scrolls are wont to praise.'

Of course there are many things which are said and sung by the devout of all systems in all lands that require to be explained, and it will generally be found that a mystic meaning is at the root of the uncouth phrase. This has been more or less lost sight of: the symbol is apt to supersede the real thought.

௧௰.

தான் அந்தம் இல்லான் றனை அடைந்த நாயேனை
ஆனந்த வெள்ளத் த்ழுந்துவித்தான், காண், ஏடீ!
ஆனந்த வெள்ளத்த்ழுந்துவித்த திருஅடிகள்
வான்ஊந்து தேவர்கட்கோர் வான்பொருள், காண், சாழலோ! ௪௰

௧௧.

நங்காய்! இதென்னதவ' நரம்போ டெலும்பணிந்து
கங்காளந் தோண்மேலே காதலித்தான், காண், ஏடீ!
கங்காளம் ஆம்ஆகேள்! காலாந் தரத்திருவர்
தங்காலஞ் செய்பத் தரித்தனன், காண், சாழலோ! ௪௪

௧௨.

கான்ஆர் புலித் தோல் உடை; தலைஊண்; காடுபதி;
ஆனால் அவனுக்கிங் காட்படுவார்ஆர்? ஏடீ!
ஆனாலுங் கேளாய், அயனுந் திருமாலும்
வானோர் கோவும் வழிஅடியார், சாழலோ! ௪௮

X.

Obj. He is the endless One; and me, a dog, who came to Him,
He plunged in tide of rapturous bliss unending; behold, MY DEAR!
Ans. The sacred Feet that plunged me in rapture's flowing tide
Are treasure rich to gods in upper heaven that dwell; behold, ÇĀṞALŌ! 40

XI.

Obj. Lady! what's this ascetic rite? Sinews and bone He wears,
A bony circlet on His arm He loves to bear; behold, MY DEAR!
Ans. The way of the bony circlet hear! In the end of the age,
When the *two* had reached their fated hour, He put it on; behold, ÇĀṞALŌ! 44

XII.

Obj. His garb is the skin of the forest tiger; He eats from a skull;
The wild is His city; to Him here who will service pay? MY DEAR!
Ans. Yet, hear thou! Ayan and sacred Māl, and the King
Of them of the heavenly land, are His humble and faithful ones; ÇĀṞALŌ! 48

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38. This seems odd in the mouth of a *Buddhist* objector; but we may understand, a 'Çaivite says,' &c. 43, 44. At the end of each aeon. See Kāçi Khāṇḍam. 45. See IX. This is a euphemism for 'burning-ground.' See காடு in LEX. Comp. line 9 and VI. 151.

௧௩.

மலை அரையன் பொற்பாவை வாணுதலாள் பெண்திருவை
உலகறியத் தீவேட்டான் என்னுமது என், ஏடீ?
உலகறியத் தீவேளா தொழிந்தனனேல் உலகனைத்தும்
கலைநவின்ற பொருள்கள் எல்லாங்கலங்கிடுங்,காண், சாழலோ! ௫௨

௧௪.

தேன்புக்க தண்பணைசூழ் தில்லைச்சிற் றம்பலவன்
தான்புக்கு நட்டம் பயிலும் அது என், ஏடீ?
தான்புக்கு நட்டம் பயின்றிலனேற் றரணி எல்லாம்
ஊன்புக்க வேற்காளிக் கூட்டாங், காண், சாழலோ! ௫௬

௧௫.

கடகரியும் பரிமாவுந் தேரும்உகந் தேறாதே
இடபம்உகந் தேறியவா றெனக்கறிய இயம்பேடீ!
தடமதில்கள் அவைமூன்றுந் தழல் எரித்தஅந் நாளில்
இடபமதாய்த் தாங்கினான் றிருமால், காண், சாழலோ! ௬௦

XIII.

His marriage.

Obj. The mountain monarch's golden Daughter bright of brow, the Lady blest,
He wedded with the fire as all the world doth know; what's that? say, MY DEAR!
Ans. Had He not wedded Her for all the world to know, the world entire
Had in confusion lost the import true of every lore; behold, ÇĀṚALŌ! 52

XIV.

The dance.

Obj. The Lord of Tillai's court, by cool palms girt, whence honey drips,
There entering does a mystic dance perform; what's that, MY DEAR?
Ans. Had He not enter'd there, all the wide earth had quick become
Abode of demons armed with flesh-transfixing spears; ÇĀṚALŌ! 56

XV.

The bull.

Obj. On stately elephant, swift stead, or car it pleased Him not to ride;
A bull He pleased to mount! Explain me this that I may know, MY DEAR!
Ans. The day He burnt with fire the triple mighty walls,
Māl divine a bull became to bear Him up; behold, ÇĀṚALŌ! 60

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50. See Muir, vol. iv. p. 385, note. 54. See Kōyil Purāṇam. NOTE VI. 60. When Rudra destroyed the three cities of the Asuras, Vishṇu, in the form of a bull, supported the chariot. See Mahābhārata, Karṇaparvam, and notes to XIV.

௧௬.

நன்றாக நால்வர்க்கு' நான்மறையின் உட்பொருளை
அன்றாலின் கீழிருந்த்ங் க்றம் உரைத்தான், காண், ஏடீ?
அன்றாலின் கீழிருந்த்ங் கறம்உரைத்தான்ஆயிடினும்,
கொன்றான், காண், புர'மூன்றுங் கூட்டோடே, சாழலோ! ௬௪

௧௭.

அம்பலத்தே கூத்தாடி அமுதுசெயப் பலிதிரியும்
நம்பனையுந் தேவன் என்று நண்ணுமது, என், ஏடீ?
நம்பனையும் ஆம் ஆகே ஞ்ன்மறைக ட்டாம் அறியா
எம்பெருமான் ஈசாஎன் றேத்தின, காண், சாழலோ! ௬௮

௧௮.

சலமுடைய சலந்தரன்றன் உடற்டிந்த நல்ஆழி
நலமுடைய நாரணற்க்ன் றருளிய ஆறென், ஏடீ?
நலமுடைய நாரணன்ற ன்யனம்இடந் த்ரன் அடிக்கீழ்
அலராக இட; ஆழி அருளினன், காண், சாழலோ! ௭௨

XVI.

Çivan a guru and an avenger too.

Obj. Well to the four, the fourfold mystic scrolls' deep sense,
That day, beneath the banyan tree, and virtue He reveal'd; behold, MY DEAR!
Ans. That day, beneath the banyan tree, though virtue He revealed,
He utterly destroyed the cities three; behold, ÇĀṞALŌ! 64

XVII.

A mendicant.

Obj. In the sacred hall He dances, and wanders abroad to beg for alms;
This homeless mendicant shall we approach as god? How so, MY DEAR?
Ans. Hear thou the nature of this sacred mendicant! Him Vēdas four know not;
But they've invok'd Him Lord and Īçan, praising loud; behold, ÇĀṞALŌ! 68

XVIII.

The disc.

Obj. When He smote down Jalandharan, the monster of the sea, that disc
To Nāraṇan, the good, in grace He gave; how's that, MY DEAR?
Ans. Since Nāraṇan, the good, dug out an eye, and laid at Aran's foot,
As flower, to him in grace the disc He gave; behold, ÇĀṞALŌ! 72

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62. So verse 20. 64. Not only a guru, but a warrior also. He taught virtue, and He punished sin. 65. This mendicancy has always been an objection. How can the squalid life of a wandering mendicant comport with the unapproachable majesty of the Ever-blessed Supreme? 71, 72. See XV. 37–40.

கசு.

அம்பரம் ஆம் புள்ளித்தோல்; ஆலாலம் ஆர் அமுதம்,
எம்பெருமான் உண்டசதுர் எனக்க்றிய இயம்பேடீ!
எம்பெருமான் ஏதுடுத்த்ங் கேத்முது செய்திடினும்,
தம்பெருமை தான் அறியாத் தன்மையன், காண், சாழலோ! எசு

உ௦.

அருந்தவருக் க்ாலின்கீழ் அற'முதலா நான்கனையும்
இருந்தவருக் க்ருளும் அது எனக்க்றிய இயம்பேடீ!
அருந்தவருக் க்ற'முதன்ன் க்ன்றருளிச் செய்திலன் ஏல்,
திருந்தவருக் க்லகியற்கை தெரியா, காண், சாழலோ! அ௦

XIX.

Obj. His garment is the spotted hide; His food the fiery poison dark.
Is this our Perumān's great skill? Expound that I may know, MY DEAR!
Ans. Our Perumān,—whatever He wore there,—whate'er He ate,—
The greatness of His Nature none can know; behold, ÇĀṞALŌ! 76

XX.

Virtue and true philosophy must be divinely taught.

Obj. To saints of goodness rare, beneath the Āl, virtue and all the Four He taught;
Explain to me the grace He showed, seated with them, MY DEAR!
Ans. Had He not taught that day in grace, the worthy saints virtue and all the Four,
To noble souls this world's nature had ne'er been known! Behold, ÇĀṞALŌ! 80

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73. This is a mere repetition, and perhaps spurious. See note on verse 8. 75. See verse 1. 80. Compare Pope's *Kurraḷ*, Introduction, p. vii. This verse is a later addition, and seems to refer to a different period. See NOTE IV. 'The guru.' See also lines 61–64. It is partly a repetition of verse 16. Comp. Tiruviḷai. 16. This is the Çaiva version of Buddha under the Bōdhi.

கரு. ஆவது

திருப் பூ வல்லி.

[அல்லிப்பூ. மாயா விசய நீக்குதல்.]

[Metre as V. § ii.]

க.

இணைஆர் திருஅடி என்றலைமேல் வைத்தலுமே,
துணைஆன சுற்றங்கள் அத்தனையுந் துறந்தொழிந்தேன்;
அணைஆர் புனற்றில்லை அம்பலத்தே ஆடுகின்ற
புணைஆளன் சீர்பாடிப் பூவல்லி கொய்யாமோ! ச

உ.

எந்தை எந் தாய்சுற்ற மற்றுமெல்லாம் என்னுடைய
பந்தம் அறுத் தென்னை ஆண்டுகொண்ட பாண்டிப்பிரான்;
அந்த இடைமருதில் ஆனந்தத் தேன் இருந்த
பொந்தைப் பரவி, நாம் பூவல்லி கொய்யாமோ! அ

THE SACRED LILY-FLOWERS
OR
TAKING THE VICTORY FROM MĀYĀ.

HYMN XIII.

I.

Renunciation of other help.

His sacred Feet,—the twain,—soon as upon my head He placed,
Help of encircling friends,—the whole,—I utterly renounced;
In Tillai's court begirt with guarded streams, in mystic dance
He moves. That Raftsman's glory SING, AND PLUCK THE LILY-FLOWERS! 4

II.

Further experiences in Madyārjunam.

From father, mother, kindred, and all else that were to me
As bonds, He set me free; made me His own,—the Pāṇḍi-Lord!
In Iḍai-maruthu, His dwelling, rapture's honey flowed.
That sweet recess with song PRAISE WE, AND PLUCK THE LILY-FLOWERS! 8

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4. The Raftsman. See *Kurraḷ*, 8, 10; and notes, p. 187. 8. *Recess*, lit. 'hollow of a tree,' where honey is often found.

௩.

நாயிற் கடைப்பட்ட நம்மையும் ஓர் பொருட்படுத்துத்
தாயிற் பெரிதுந் தயா உடைய தம்பெருமான்
மாயாப் பிறப்ப்றுத் தாண்டான், என் வல்வினையின்
வாயிற் பொடி அட்டிப் பூவல்லி கொய்யாமோ! கஉ

௪.

பண்பட்ட தில்லைப் பதிக்கரசைப் பரவாதே,
எண்பட்ட தக்கன் அருக்கன் எச்சன் இந்து அனல்
விண்பட்ட பூதப் படைவீர பத்திரராற்
புண்பட்ட வாபாடிப் பூவல்லி கொய்யாமோ! கசு

௫.

தேன்ஆடு கொன்றை சடைக்கணிந்த சிவபெருமான்
ஊன்ஆடி நாடிவந்துள் புகுந்தான் உலகர்முன்னே
நான்ஆடி ஆடிநின் றேலம் இட நடம்பயிலும்
வானடர் கோவுக்கே பூவல்லி கொய்யாமோ! உ0

III.

Converting grace.

Us too, than dogs more vile, of worth and note He made to be;
With greater than a mother's tenderness, our Perumān
Cut off 'illusive birth,' made us His own; our 'deeds' so strong
Laid prostrate humbled in the dust; PLUCK WE THE LILY-FLOWERS! 12

IV.

The Rebel-rout.

They praisèd not the king of Tillai's town, 'mid well-tilled fields,
Dakshan renown'd, and Arukkan, and Eççan, Moon, and Fire!
By Vīra-bhadra with his demon host that fill'd the sky,
Sing how that day they suffer'd wounds; AND PLUCK THE LILY-FLOWERS! 16

V.

Perun-turrai and Tillai.

Çivan, the Lord, who on His 'lock' the honied cassia wears,
Took fleshly form, sought me, and entering came; before the world
That I may dance, and utter triumph songs, in dance
He moves! For Him, King of heaven's sons, PLUCK WE THE LILY-FLOWERS! 20

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11. 'Strong deeds,' for their hold is not to be easily loosed. See Pope's *Nālaḍiyār*, pp. 66–69.
12. Lit. 'put dust (i.e. sacred ashes) in their mouths.' 13. Or, 'by minstrels sung.' See *paṇ*, பண்.
15. Muir, vol. iv. p. 378, &c. Comp. V. 13–16; XII. 17–20; XIV. 13–54.

சு.

எரிமூன்று தேவர்க் கிரங்கி அருள் செய்தருளிச்
சிரமூன் றறுத்தன் றிருப்புருவ நெரித்தருளி
உருமூன்றும் ஆகி உணர்வரிதாம் ஒருவனுமே
புரமூன் றெரித்தவா பூவல்லி கொய்யாமோ! உச

எ.

வணங்கத் தலைவைத்து வார்கழல்வாய் வாழ்த்தவைத்
திணங்கத்தன் சீரடியார் கூட்டமும்வைத் தெம்பெருமான்
அணங்கொ டணிதில்லை அம்பலத்தே ஆடுகின்ற
குணங்கூறப் பாடிநாம் பூவல்லி கொய்யாமோ! உஅ

அ.

நெறிசெய் தருளித்தன் சீரடியார் பொன்னடிக்கே
குறிசெய்து கொண்டென்னை ஆண்டபிரான் குணம்பரவி,
முறிசெய்து நம்மை முழுதுடற்றும் பழவினையைக்
கிறிசெய்த வாபாடிப் பூவல்லி கொய்யாமோ! ௩௨

VI.

The Triads.

THREE fires He gave in gracious pity to the gods;
THREE heads to sever fire He sent from sacred brow, in grace;
THREE forms He wears, the Only-One, Incomprehensible;
THREE rebel towns He burnt; SO PLUCK THE LILY-FLOWERS! 24

VII.

His gracious work.

He made my head to bow; my mouth to laud His cinctured Foot
He taught; gave me to join th' assemblage of His glorious saints;
And with the Queen, in Tillai's court adorned, dances our Perumān.
Sing we aloud His excellence, AND PLUCK THE LILY-FLOWERS! 28

VIII.

He taught the pathway to the golden Feet of His great saints,
Praise ye the Master's grace that made me His and gave the sign!
'Old deeds' that made us wholly bond-slaves, sorely troubled us,
Sing how He brought to naught; AND SO PLUCK WE THE LILY-FLOWERS! 32

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21. Comp. Manu III. 85. 22. See XII. 13–20.

கூ.

பன்னாட் பரவிப் பணிசெய்யப் பாதமலர்
என்னாகந் துன்னவைத்த பெரியோன் எழிற்சுடராய்க்
கன்னார் உரித்தென்னை ஆண்டுகொண்டான் கழலிணைகள்
பொன்னான வாபாடிப் பூவல்லி கொய்யாமோ! ௩௬

கo.

பேராசை ஆம்இந்தப் பிண்டம் அறப் பெருந்துறையான்
சீரார் திருவடி என்றலைமேல் வைத்தபிரான்
காரார் கடனஞ்சை உண்டுகந்த காபாலி
போரார் புரம்பாடிப் பூவல்லி கொய்யாமோ! ௪o

கக.

பாலும் அமுதமுந் தேன்உடன்ஆம் பராபரமாய்க்
கோலங் குளிர்ந்துள்ளங் கொண்டபிரான் குரைகழல்கள்
ஞாலம் பரவுவார் நன்னெறிஆம் அந்நெறியே
போலும் புகழ்பாடிப் பூவல்லி கொய்யாமோ! ௪௪

IX.

That I might praise Him many a day, and service due perform,
The Mighty-One His fragrant foot-flower on my frame impress'd;
A beauteous Light He shone, softened my heart, and made me His!
Sing how those jewell'd Feet are gold, AND PLUCK THE LILY-FLOWERS! 36

X.

That this my frame, mere mass of fierce desires, might pass away,
Great Perun-turrai's Lord placed on my head His glorious Foot.
KĀBĀLI,—Who, well pleased, black poison ate from out the sea,—
Sing we, amidst His warring foes, AND PLUCK THE LILY-FLOWERS! 40

XI.

The BEING INFINITE, with every varied sweetness filled;
The LORD, Who took my soul in joyous pomp; His sounding Feet
All dwellers in the world shall praise! That is the way of good!
That way sing we His glory now, AND PLUCK THE LILY-FLOWERS! 44

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35. Lyric IX. 33.

கஉ.

வானவன் மால்அயன் மற்றுமுள்ள தேவர்கட்கும்
கோனவன் ஆய்நின்றுகூடலிலாக் குணக்குறியோன்
ஆன நெடுங்கடல் ஆலாலம் அமுதுசெய்யப்
போனகம் ஆனவா பூவல்லி கொய்யாமோ! சஅ

கஙு.

அன்றால நீழற்கீழ் அருமறைகள் தான்அருளி
நன்றாக வானவர் மாமுனிவர் நாடோறும்
நின்றார ஏத்துநிறை கழலோன் புனைகொன்றைப்
பொன்றாது பாடிநாம் பூவல்லி கொய்யாமோ! ருஉ

கச.

படமாக என்னுள்ளேதன் னிணைப்போ தவை அளித்திங்
கிடமாகக் கொண்டிருந் தேகம்ப மேயபிரான்
தடமார் மதிற்றில்லை அம்பலமே தான்இடமா
நடம்ஆடும் ஆபாடிப் பூவல்லி கொய்யாமோ! ருசு

XII.

Heaven's Lord, and Māl, and Ayan, and the other gods He rules
As King, with attributes and signs that none may e'er attain;
The fiery poison from the vasty sea, He made His food
Ambrosial; and thus sing we, AND PLUCK THE LILY-FLOWERS! 48

XIII.

That day, beneath the banyan's shade, in grace the Vēdas rare
He gave; the heavenly ones and mighty saints, each day, stood round,
And praised Him of the perfect Foot with cassia-flower adorn'd;
Its golden petal's dust sing we, AND PLUCK THE LILY-FLOWERS! 52

XIV.

Fair pictured in my soul His Feet's twin flowers in grace He gave;
The Lord, Who in Ēkambam dwells, made here His chosen seat;
In Tillai's sacred court, girt by wide walls, is now His home;
Sing how in mystic dance He moves, AND PLUCK THE LILY-FLOWERS! 56

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45. i.e. Indra, Vishṇu, and Brahmā. 49. See XIII. 61, 77.

கரு.

அங்கி அருக்கன் இராவணன் அந்தகன்கூற்றன்
செங்கண் அரிஅயன் இந்திரனுஞ் சந்திரனும்
பங்கமி ற்க்கனும் எச்சனுந்தம் பரிசழியப்
பொங்கியசீர் பாடிநாம் பூவல்லி கொய்யாமோ! சுo

கசு.

திண்போர் விடையான் சிவபுரத்தார் போரேறு
மண்பான் மதுரையிற் பிட்டமுது செய்தருளித்
தண்டாலே பாண்டியன் றன்னைப் பணிகொண்ட
புண்பாடல் பாடிநாம் பூவல்லி கொய்யாமோ! சுச

கஎ.

முன்னாய மால்அயனும் வானவருந் தானவரும்
பொன்னார் திருவடி தாம் அறியார் போற்றுவதே
என்னாகம் உள்புகுந் தாண்டுகொண்டான் இலங்கணியாம்
பன்னாகம் பாடிநாம் பூவல்லி கொய்யாமோ! சுஅ

XV.

Dakshan's sacrifice.

Fire and the Sun, and Rāvaṇan, and Andhagan, and Death,
With red-ey'd Hari, Ayan, Indra, and the Moon-god too,
And shameless Dakshan and the Eççan: these their honour lost! 60
Singing His swelling glory now, PLUCK WE THE LILY-FLOWERS!

XVI.

The strong bull's Rider; Champion brave of those of Çiva-town;
In Madura, earth-carrier; in grace He ate the cakes;
Was smitten by the Pāṇḍiyan's staff, who claimed His service there. 64
Sing the song of the wound He bore, AND PLUCK THE LILY-FLOWERS!

XVII.

The ancient Māl, Ayan, the heavenly ones, the Dānavar,
Knew not His sacred golden Foot, but joined in praise!
Entering within my breast, He made me His! His ornament 68
The gleaming serpent SING WE thus, AND PLUCK THE LILY-FLOWERS!

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57. Comp. XII. 13–20. 61. See Life of Māṇikka-Vāçagar, p. xxviii above. 65. Sons of Danu, enemies of the gods. Muir, vol. v. p. 95.

கஅ.

சீர்ஆர் திருவடித் திண்சிலம்பு சிலம்பொலிக்கே
ஆராத ஆசையதாய் அடியேன் அகமகிழத்
தேர்ஆர்ந்த வீதிப் பெருந்துறையான் றிருநடஞ்செய்
பேர்ஆனந் தம்பாடிப் பூவல்லி கொய்யாமோ! எஉ

ககூ.

அத்தி உரித்ததுபோர்த் தருளும் பெருந்துறையான்
பித்த வடிவுகொண் டிவ்வுலகிற் பிள்ளையும்ஆம்
முத்தி முழுமுதலுத் தரகோச மங்கைவள்ளல்
புத்தி புகுந்தவா பூவல்லி கொய்யாமோ! எசா

XVIII.

That with desire insatiate my soul might ever joy
At sound of tinkling anklets on His glorious sacred Foot,
In dance He moves,—the Lord of Perun-turrai's car-thronged streets.
This mighty rapture chaunting loud, PLUCK WE THE LILY-FLOWERS ! 72

XIX.

The Perun-turrai-Lord, Who wears the hide of elephant ;
Who took a madman's form ;—Who in this world became a child ;
Source of all heavenly bliss ; great Uttara-kōça-maṅgai's Prince ;
As in our minds He entering came, PLUCK WE THE LILY-FLOWERS ! 76

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74. In Tiruviḷai. 23 the story may be found.

கச. ஆவது

திரு உந்தியார்.

[ஞானவெற்றி.]

THE UNTHIYĀR; OR, SACRED VICTORY.

HYMN XIV.

ÇIVAN'S TRIUMPHS.

Tamil scholars give different interpretations of the word *Unthiyār*. It seems to mean 'the players at a game resembling battledore and shuttlecock.' The word *Unthi* is, I imagine, used for the shuttlecock or ball which the players cause to 'fly aloft.'

In this lyric FIVE GREAT TRIUMPHS OF ÇIVAN are celebrated.

I. The first of these (1–4) is the destruction of the three towns, in Tamil and Sanskrit *Tripura*, which is curiously enough made to be the name of a giant overthrown by Çivan. I give an abstract of this story from Muir, vol. iv. p. 203:—

'There were in the sky three cities of the Asuras, one of iron, another of silver, and a third of gold, which Indra could not demolish, with all his weapons. Then all the great gods, distressed, went to Rudra as their refuge, and said to him, after they were assembled: "Rudra, there shall be victims devoted to thee in all the sacrifices. Bestower of honour, destroy the Daityas with their cities, and deliver the worlds." He, being thus addressed, said, "So be it;" and making Vishṇu his arrow, Agni its barb, Yama, the son of Vivasvat, its feather, all the Vēdas his bow, and the excellent Savitṛi (the Gāyatri) his bowstring, and having appointed Brahma his charioteer, he in due time pierced through these cities with a three-jointed three-barbed arrow, of the colour of the sun, and in fierceness like the fire which burns up the world. These Asuras with their cities were there burnt up by Rudra!'

II. The second of these triumphs (5–16) is the destruction of Dakshan's sacrifice. The story of this is told with many variations, and is evidently, as Professor Wilson pointed out long ago, a reminiscence of some great struggle between the followers of Vishṇu and Çivan; but it is neither possible to give any full interpretation of it, nor to reconcile the discrepancies in the various accounts of it. The account given below is that of the Kāçi Khāṇḍam, which every student of Tamil should read.

In the Kāçi Khāṇḍam, the account of Dakshan—his sacrifice, punishment, forgiveness, and penance in Benares—occupies chapters lxxxvii–xc inclusive, and fills 148 stanzas. It sums up, with some inconsistencies, the whole story as given in the Sanskrit books. Dakshan (=the Intelligent) is represented sometimes as the father, and sometimes as the son of Aditi; and at other times the two are curiously said to have been reciprocally producers and produced. He is identified with Prajāpati, the Creator. This almost seems like a statement that the whole universe is developed from intelligence, and might appear like a very symbolical setting forth of Hegel's system. Dakshan had many daughters married to the great saints, and especially Kāçyapa (Kāçiban) is said to have been the husband of twelve of them. One of his daughters was Durgā, or Umā, who was subsequently born from the mountain after her voluntary death, and so received the name of Pārvathi. So Çivan, the Supreme, was a son-in-law of Dakshan, the Intelligence from which the Universe was developed. It is rather entangled.

On one occasion all the gods and saints made a visit to the silver mountain Kailāça. They were there received with great condescension, and even kindness, by the mighty one upon whose

head is the Kondrai wreath, whose throat is black with the poison he swallowed to save the world, and from the centre of whose forehead a third eye shines resplendent. But the deity did not recognize his father-in-law, nor rise to receive him. This fills Dakshan with disgust, and he proceeds to indulge in the most extravagant abuse of Çivan. It will be seen that everything with which he reproaches Çivan is used by Māṇikka-Vāçagar as praise. Of course a mystical meaning is given to each circumstance! The following is a summary of his language (lxxxvii. 9, &c.):—

'He has no mother, no father, and no relatives!
He is a maniac who dances with demons on the burning-ground.
He has an eye in his brow from which devouring fire blazes forth.
He wears the skin of a fierce tiger, foul and fetid.
Race, family, caste, quality hath he none.
He wears as an ornament the skin of a serpent that causes deadly ill.
He has discarded the anointing of himself with flowery essences,
And besmears himself with foul ashes of corpses in the burning-ground.
His food is poison from the billowy sea;
As conveyance he has an ancient bullock;
He wears the skin of a black elephant;
His ruddy hand grasps a skull bereft of flesh.
If you say he is a *Brāhman*[1], he has changed all rules of ordered life;
If you say he is a king, he bestows no grace; but all destroys;
If you say he is a merchant full of wealth, he goes about begging;
He has no skill in any mystic lore.
Nor is he a Brahmaçāri[2], for a large-eyed damsel is part of his body;
He bears an implement of war, and so is not a worthy ascetic;
He wanders amid the hot desert sands, and so is no seemly householder;
He cut off the head of the flower god,
So knows not the laws of excellent justice;
The lady with gleaming brows is half of his frame,
So he is not male, or female, or sexless one.
In the day when he destroys all worlds,
Having worn as a garland the skull of flowery Ayan,
And whirling the three-headed gleaming lance
Everywhere he kills. Is it possible to call him a saint?'

After thus relieving his mind by abuse to punish Çivan's discourtesy, he resolves to perform a mighty sacrifice (*magam*), and so gain additional powers. Çivan must be dethroned or slain. All the gods are invited, and there is a very magnificent assembly on Dakshan's mountain. Then comes forth a sage Dadīçi, who protests that no sacrifice can be of efficacy to which Çivan has not been invited; such a place of worship must become 'a burning-ground, where goblins, demons, and dogs prowl around.' His protest is answered by additional abuse, and so the devotees depart, leaving the gods and goddesses to join with Dakshan in the unhallowed offering. And now the great mischief-maker in all such legends, whose name was Nāradar, the sweet lutist of the holy mount, hurries to Kailāça to tell the goddess Umai of her father-in-law's projected offering. She longs to be present, and implores her spouse to permit it, but he rejects her request. Somehow or other she does however go, and with every token of filial piety meets her father and mother; and after the first greetings enquires why the great god, the lord of all, is not invited:

'It seems as though you had forgotten the greatest of guests.'

To this, abuse of Çivan is the only answer.

She at once dies, puts off the body which owns Dakshan as father, and is reborn as the daughter of Himavat, whence Çivan afterwards takes her as Pārvathi, 'the mountain maid.'

For the sacrifice and its results, see Kāçi Khāṇḍam, chap. lxxxix.

III. The third triumph is his bestowal of the milky sea on the son of Vasishṭha (stanza xvii). For this it is sufficient to refer to the Kōyil Purāṇam I. 25. It is a rather confused and somewhat meaningless story as it has come down to us.

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[1] He can be neither *Brāhman*, *Kshatriya*, nor *Vaiçya*. [2] Nor a student. See Manu.

IV. The fourth triumph is given at great length in the Kāçi Khāṇḍam, and is connected with the god's manifestation as Vīra-bhadra. For this it is only necessary to refer to chapter xc of the above work.

In regard to the Kāçi Khāṇḍam, indeed, which is mainly a translation from the Sanskrit Skanda Purāṇa, it must be noted that there is in it much didactic poetry of a more elevated character, which has furnished the motive for many verses by the lesser bards. But, on the whole, it may be characterized as a collection of legends which are utterly unprofitable, and have been worked into the devotional poetry of the Çaivites to its very great detriment. The legends of Dakshan's sacrifice, of the appearance and ferocity of Vīra-bhadra as a kind of incarnation of Çivan, and of the unseemly disputes between Vishṇu and Brahmā as to the pre-eminence, occupy large portions of the book and are utterly useless in these days. We may give a summary of chapter xxxi, entitled 'The Appearance of Bhairava.'

Çivan, the Supreme, envelopes the world in elusive mystery, so that none know him while He is all in all. Hence, even among the gods, disputes arose as to who was the greatest. 'I am the supreme Essence,' cried Vishṇu. 'I am the Self-existent,' declared Brahmā from his lotus-seat. The sacred Vēda, the unwritten record of mysterious truth, was called upon to decide. The divine essences whose incarnation, or manifestation rather, is the fourfold Vēda spoke out: The first Vēdic genius declared that since Çivan alone performed the three operations of creation, preservation, and destruction, he was the Supreme and unoriginated God. The second declared that since Çivan had performed arduous sacrifices and penances, so as to merit praise from the whole universe, he was the supreme. The third announced the same conclusion, but based it upon the fact that Çivan fills all things with light, and is adored by all the mystic sages as the giver of wisdom. The fourth Vēdic mystery declared that since Çivan revealed himself in various forms exciting emotions of joy and ecstatic devotion in the hearts of his worshippers, who beheld him crowned with cassia-wreaths, he was the greatest of the gods. [It is easy to see the arguments by which the supremacy of Çivan is here upheld, and there are gleams of truth which Christianity emphasises and illustrates, but the legends connected with the statements are very wonderful, and certainly obscure and confuse, rather than illustrate, the truth concerning the supreme and absolute.] Vishṇu and Brahmā listen only to deride. 'Çivan,' they cry, 'rides on a bull; he has a matted coil of hair; he dances in the burning-ground; he smears ashes; his throat is black with the swallowed poison; he wears as a girdle a hissing snake; he is the leader of a wild demon-host, and Umai is a part of his form. This being so, how can he be the life of the soul of all?' [These are the arguments that were urged by Jains and Buddhists, and the wonder is that they did not everywhere and finally prevail.]

Roused by these insults, Çivan suddenly appears. His aspect is described in the usual terms, and he sends forth a manifestation or incarnation of himself, or of his destroying energy, to which the name of Vairavan (Vīra-bhadra) is given. This anomalous being is of terrific appearance, and endowed with all the Destroyer's terrible energy. He is followed by a host of malignant demons. Çivan calls him his son, and bids him destroy all his enemies. Vairavan accordingly seizes the fifth head of Brahmā between his thumb and forefinger, twists it off and throws it on the ground, performing a terrific dance which throws the whole universe and every order of sentient existence into a paroxysm of terror. This subdues the opposing deities, and Vishṇu worships at Çivan's feet, praising him in the most extravagant terms. The whole ends in a wild orgy, in which Çivan and Brahmā join. This is so often referred to in Çaivite poetry, and seems so incapable of any edifying interpretation, that we have thought it necessary to give the authentic summary from the Kāçi Khāṇḍam once for all.

V. The last is the victory over the Ceylon king, Rāvaṇa. This legend is perpetually referred to in the south, and seems to have a popularity among the poets somewhat in excess of its apparent importance.

After his victory over Kuvēra, Rāvaṇa went to Saravaṇa, the birthplace of Karttikēya. Ascending the mountain, he sees another delightful wood, where his car Pushpaka stops, and will proceed no further. He then beholds a formidable dark tawny-coloured dwarf, called Nandīçvara, a follower of Mahādēva, who desires him to halt, as that deity is sporting on the mountain, and has made it inaccessible to all creatures, the gods included. Rāvaṇa angrily demands who Çaṅkara (Mahādēva) is, and laughs contemptuously at Nandīçvara, who has the face of a monkey. Nandīçvara, who was another body of Çivan, being incensed at this contempt of his monkey form, declares that beings, possessing the same shape as himself, and of similar energy,— monkeys,—shall be produced to destroy

Rāvaṇa's race (*Tasmād mad-vīrya-sanyuktaḥ madrupa-sama-tejasaḥ utpatsyanti badhartham hi kulasya tava vānaraḥ*). Nandīçvara adds that he could easily kill Rāvaṇa now, but that he has been already slain by his own deeds. Rāvaṇa threatens that as his car has been stopped, he will pluck up the mountain by the roots, asking in virtue of what power Çivan continually sports on that spot, and boasting that he must now be made to know his danger. Rāvaṇa then throws his arms under the mountain, which, being lifted by him, shakes, and makes the hosts of Rudra tremble, and even Pārvathi herself quake, and cling to her husband (*Chachala Pārvathi, chāpi tadā çlishṭa Mahēçvaram*). Çivan, however, presses down the mountain with his great toe, and along with it crushes the arms of Rāvaṇa, who utters a loud cry, which shakes all creation. Rāvaṇa's counsellors then exhort him to propitiate Mahādēva, the blue-throated lord of Umā, who, on being lauded, will become gracious. Rāvaṇa accordingly praises Mahādēva with hymns, and weeps for a thousand years. Mahādēva is then propitiated, lets go Rāvaṇa's arms, says his name shall be Rāvaṇa from the cry (*rava*) he had uttered, and sends him away, with the gift of a sword bestowed on him at his request.

[Metre : கலித்தாழ் இசை.]

§ க. முப்புரம். க—கஉ.

வளைந்தது வில்லு,—விளைந்தது பூசல்,
உளைந்தன முப்புரம், உந்தீபற!
ஒருங்குடன் வெந்தவாற், உந்தீபற! ௩

ஈர்அம்பு கண்டிலம் ஏகம்பர் தங்கையில்
ஓர்அம்பே முப்புரம் உந்தீபற!
ஒன்றும் பெருமிகை உந்தீபற! ௬

தச்சு விடுத்தலும்—தாம் அடி இட்டலும்
அச்சு முறிந்த தென்றுந்தீபற!
அழிந்தன முப்புரம், உந்தீபற! ௯

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§ I. **The three cities.** 1–12.

Bent was the bow;—upsprang the tumult;
Perished three cities!—Fly aloft, Unthī!
As they burnt straightway together,—Fly, &c. 3

Two arrows we saw not—in Ēgambar's hand:
One arrow; three cities!—Fly aloft, Unthī!
And one was too many!—Fly, &c. 6

There was shaking of framework;—and as He moved His foot,
The axle was broken—say, Fly aloft, Unthī!
Perished three cities!—Fly, &c. 9

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2. Muir, vol. iv. pp. 203 &c., 225.

உய்ய வல்லார்—ஒருமூவரைக் காவல்கொண்
டெய்ய வல்லானுககே உந்தீபற!
இளமுலை பங்கன் என்ற் உந்தீபற! கஉ

§ உ. தக்கன் இட்ட பலி. கங—சஅ.

சாடிய வேள்வி சரிந்திடத் தேவர்கள்
ஓடியவா பாடி உந்தீபற!
உருத்திர நாதனுக் குந்தீபற! கரு

ஆவா திருமால் அவிப்பாகங்கொண்டன்று
சாவாதிருந்தான் என் றுந்தீபற!
சதுர்முகன்றாதை என் றுந்தீபற! கஅ

வெய்யவன் அங்கிவிழுங்கத் திரட்டிய
கையைத் தறித்தான் என் றுந்தீபற!
கலங்கிற்று வேள்வி என் றுந்தீபற! உக

பார்ப்பதியைப்பகைசாற்றியதக்கனைப்
பார்ப்பதென்னே? பேடி! உந்தீபற!
பணைமுலைபாகனுக் குந்தீபற! உச

Those who won their escape—a triad of persons—He guarded.
To Him whose arrows fail not,—Fly aloft, Unthī!
Saying, He's the Tender-One's Spouse!—Fly, &c. 12

§ II. **Dakshan's sacrifice.** 13–48.

The frustrate offering thrown to the ground—the gods—
Sing how they fled!—Fly aloft, Unthī!
To Rudra the Lord,—Fly, &c. 15

Aha! Māl divine got a portion that day of the offering;
And He died not!—Fly aloft, Unthī!
The Four-faced's father!—Fly, &c. 18

The fierce one—Agni—to consume it collected
His hands of flame. He cut them away!—Fly aloft, Unthī!
Spoiled was the sacrifice!—Fly, &c. 21

Dakshan, who raised the anger of Pārvathi,
He saw and spared, what good? my dear!—Fly aloft, Unthī!
To the Spouse of the Beautiful,—Fly, &c. 24

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10. See Muir, vol. iv. p. 223.

புரந்தரனார் ஒருபூங்குயிலாகி
மரந்தனில் ஏறினார் உந்தீபற!
வானவர்கோன் என்றே உந்தீபற! உஎ

வெஞ்சினவேள்வியாத்திரனார்தலை
துஞ்சினவாபாடியுந்தீபற!
தொடர்ந்தபிறப்பறவுந்தீபற! ௩0

ஆட்டின்றலையைவிதிக்குத்தலையாகக்
கூட்டியவாபாடியுந்தீபற!
கொங்கைகுலுங்கநின் றுந்தீபற! ௩௩

உண்ணப்புகுந்தபகன் ஒளித்தோடாமே
கண்ணைப் பறித்தவா றுந்தீபற!
கருக்கெடநாம் எலாம் உந்தீபற! ௩௬

நாமகணுசி சிரம்பிரமன் படச்
சோமன்முகனெரித் துந்தீபற!
தொல்லைவினைகெடவுந்தீபற! ௩௯

Purandharan became a tender 'kuyil,'
And flew up a tree!—Fly away, Unthī!
King of the heavenly ones!—Fly, &c. 27

The angry sacrificer's head—
Sing how it fell!—Fly aloft, Unthī!
That birth's chain may be snapt!—Fly, &c. 30

The head of a sheep—to Vidhi—as his—
Sing how He joined!—Fly aloft, Unthī!
While you're with laughter convulsed!—Fly, &c. 33

Sing how Bhagan, who came to eat, 'scaped not,
He plucked out his eye!—Fly aloft, Unthī!
That germs of our birth may die!—Fly, &c. 36

The Lady of the tongue lost a nose; Brahmā a head;—
The Moon-god's face He smashed!—Fly aloft, Unthī!
That ancient troublous deed might die!—Fly, &c. 39

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31. *Vidhi* (Sans. *Vidhi*) is a name of Brahmā. Comp. under Daksha, in Muir, vol. v.

நான்மறையோனு மகத்தியமான்படப்
போம்வழிதேடுமா றுந்தீபற!
புரந்தரன் வேள்வியில் உந்தீபற! சஉ

சூரியனார்தொண்டைவாயினிற்பற்களை
வாரிநெரித்தவா றுந்தீபற!
மயங்கிற்று வேள்வி என் றுந்தீபற! சரு

தக்கனார் அன்றேதலை இழந்தார் தக்கன்
மக்களைச்சூழநின் றுந்தீபற!
மடிந்ததுவேள்வி என் றுந்தீபற! சஅ

§ ௩. உபமனியன்.

பாலகனார்க்கன் றுபாற்கடல் ஈந்திட்ட
கோலச் சடையற்கே உந்தீபற!
குமரன்றன் றாதைக்கே உந்தீபற! ருக

§ ச. பிரமன்.

நல்ல மலரின்மே னான்முக னார்தலை
ஒல்லை அரிந்ததென் றுந்தீபற!
உகிரால் அரிந்ததென் றுந்தீபற! ருச

The god of the Vēdas four, the Lord of the sacrifice,
Fell; sing how he sought the way they went!—Fly aloft, Unthī!
And Purandharan, too, in the offering!—Fly, &c. 42

The teeth in the mouth of the Sun-god
How He swept them broken away!—Fly aloft, Unthī!
The sacrifice came to confusion!—Fly, &c. 45

Dakshan that day lost his head;
Tho' Dakshan's children stood round!—Fly aloft, Unthī!
Perished the sacrifice!—Fly, &c. 48

§ III. **Ubamanya.**

Who that day to the son gave the sea of milk;
To the glorious Lord of the braided lock,—Fly aloft, Unthī!
To Kumaran's Father,—Fly, &c. 51

§ IV. **Brahmā.**

The Four-faced's head, who sits on the beauteous flower,
Was quickly nipt off!—Fly aloft, Unthī!
By His nail was nipt off!—Fly, &c. 54

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49. Çivan gave milk from 'the full sea divine' to Ubamanyan, son of the Muni Vasishṭha. Kōyil Pur. I. 25; IV. 78.

§ ௫. இராவணன்.

தேரைநிறுத்திமலை எடுத்தான்சிரம்
ஈரைந்தும் இற்றவா றுந்தீபற!
இருபதும் இற்றத என் றுந்தீபற! ௫௭

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§ V. Rāvaṇa.

His heads who stayed the car, and raised the hill,—
Sing how twice five of them perished!—Fly aloft, Unthī!
And twenty perished!—Fly, &c. 57

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57. See history of Nandīça, in Muir, vol. iv. p. 460, &c.; and Kamba-Rāmāyaṇam, Uttara Khāṇḍam, § 2, verses 137–144.

க௫. ஆவது

திருத் தோணோக்கம்.

[பிரபஞ்சசுத்தி.]

[Metre: நாலடித்தரவுகொச்சகக்கலிப்பா. See V. § ii.]

க.

பூத்தாரும் பொய்கைப் புனல் இதுவே எனக் கருதிப்
பேய்த்தேர் முகக்குறும் பேதை குணமாகாமே,
தீர்த்தாய் திகழ்தில்லை அம்பலத்தேதிருநடஞ்செய்
கூத்தா! உன் சேவடி கூடும்வண்ணந் தோணோக்கம்! ௪

உ.

என்றும் பிறந்திறந் தாழாமே ஆண்டுகொண்டான்;
கன்றால் விளவெறிந் தான்பிரமன் காண்பரிய
குன்றாத சீர்த்தில்லை அம்பலவன் குணம்பரவித்
துன்றார் குழலினீர், தோணோக்கம் ஆடாமோ! ௮

THE SACRED TŌṆŌKKAM.

HYMN XV.

There is an amusing illustration, drawn by a native artist, of this game as played in South India. Its name literally means 'aiming at the shoulder,' for it ends up with placing the hands of each opposing pair on the shoulders of the other. In some lines this is used as a symbol of the approach of the soul to Çivan's feet.

I.

The cleansing from delusion.

The demon-car allures: 'a stream flowing from flowery lake,'
Men think, and rush to draw, in ignorance and folly lost!
Thou hast such fond delusions far removed, O Dancer blest
In shining Tillai's court! As we Thy roseate Foot would reach,
PLAY WE TŌṆŌKKAM! 4

II.

The Lord of Tillai's court, whose glory never wanes;
Whom 'he who hurled the calf at fruit,' and Brahmā could not see;
Lest I in endless births and deaths should sink, made me His own!
Praising His excellence, ye maids with thickly clustering locks,
PLAY WE TŌṆŌKKAM! 8

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1. This is the name for the mirage in the desert seen on the sand-plains of South India, which thus goes by the name of 'Tēri,' or 'what pertains to the chariot.' (Tēr = chariot.) See III. 79-82.
6. A curious epithet of Vishṇu, who, as Kṛishṇa, threw a calf to bring down a wood-apple.

௩.

பொருட்பற்றிச் செய்கின்ற பூசனைகள்போல் விளங்கச்
செருப்புற்ற சீரடி, வாய்க்கலசம் ஊன் அமுதம்,
விருப்புற்று வேடனார் சேடறிய மெய்குளிர்ந்தங்
கருட்பெற்று நின்றவா தோணோக்கம் ஆடாமோ! கஉ

௪.

கற்போலு நெஞ்சங் கசிந்துருகக் கருணையினால்
நிற்போனைப் போல என் னெஞ்சினுள்ளே புகுந்தருளி
நற்பாற் படுத்தென்னை நாடறியத் தான் இங்ஙன்
சொற்பால தானவா, தோணோக்கம் ஆடாமோ! கசு

௫.

நிலநீர் நெருப்புயிர் நீள்விசும்பு நிலாப்பகலோன்
புலன்ஆய மைந்தனோடெண் வகையாய்ப் புணர்ந்துநின்றான்;
உலகேழ் எனத்திசைபத் தெனத்தான் ஒருவனுமே
பலஆகி நின்றவா தோணோக்கம் ஆடாமோ! உ0

III.

Kaṇṇappar [1].

As in the worship paid true ministrations HE discerned:—
The glorious slippered-foot, the chalice-mouth, the flesh for food;—
Such gifts acceptance gained! He knew the woodman's pure desire;
And as the saint stood there, with joyous mind, fulfilled of grace,
PLAY WE TŌṆŌKKAM! 12

IV.

So that my stony heart was melted, He all tenderly
Compassionate stood by, and came within my soul in grace,
Led me in way of good; and then, as all the country knows,
He here drew nigh, spake with me face to face; and thus
PLAY WE TŌṆŌKKAM! 16

V.

God manifold, yet One.

Earth, water, fire, air, ether vast, the wandering moon, the sun,
And man,—to sense revealed: EIGHT WAYS He joined Himself to me;
Throughout seven worlds, in regions ten, He moves: yet One alone
Is He! As manifold He comes and 'bides with us; and so
PLAY WE TŌṆŌKKAM! 20

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[1] See the legend in note to X. 13.

சா.

புத்தன்முதலாயபுல்லறிவிற்பல்சமயம்
தத்தமதங்களிற்றட்டுளுப்புப்பட்டுநிற்கச்
சித்தஞ்சிவமாக்கிச்செய்தனவேதவமாக்கும்
அத்தன் கருணையினாற் றேணேக்க மாடாமோ! உச

எ.

தீதில்லை மாணி சிவகருமஞ் சிதைத்தானைச்
சாதியும் வேதியன் றாதைதனைத் தாள் இரண்டும்
சேதிப்ப ஈசன் றிருஅருளாற் றேவர்தொழப்
பாதக மேசோறு பற்றினவா தோணேக்கம்! உஅ

VI.

Various sectaries.

Buddhists, and others,—in their wisdom fools,—the men of many sects,
All with their systems worthless and outworn, bewildered stand;—
My every power He fills with bliss superne, makes all life's works
Devotion true,—through His compassion, FATHER seen! And thus
PLAY WE TOṆŌKKAM! 24

VII.

Çaṇḍēçuvara Nāyanār [1].

The Neophyte from evil free, cut off the feet of him
Who rashly overturned the work in Çivan's honour done:
A Brāhman he in caste, His father too! Through Īçan's grace,
While gods adored, his crime was utterly consumed; and thus
PLAY WE TOṆŌKKAM! 28

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23. As in stanzas iii and vii, where ignorant and erring devotion is accepted.

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[1] See the legend (in the Periya Purāṇam, vol. i. pp. 512–538), of which the following is an abstract:—

The Legend of Çaṇḍēçuvara Nāyanār: The Young Brāhman Cowherd.—In a town in the Çōṛa country, called *Çēyñalūr*, a Brāhman boy was born, whose name was Viçāra-çarumar, who from his earliest days instinctively understood the whole Çaiva creed; so that when the sages came to instruct him he met them with the recitation of the essential doctrines of the system, which he had grasped by a divine intuition. It may be permitted to repeat the articles of his creed, as these are summed up in the legend: 'All souls are from everlasting fast bound in the chains of impurity. To destroy that impurity, and to give to these souls infinite felicity and eternal release, He who is eternal is revealed. He performs the five Acts of creation, preservation, destruction, "envelopement," and gracious deliverance. He is the one Lord (*Pathi*), Who possesses the eight attributes of absolute independence, purity of form, spontaneous understanding, absolute knowledge, natural freedom from all bonds, infinite grace, endless might, and boundless blessedness. His name is Çivan, the Great Lord. He performs his gracious acts by putting forth the energy (*Çatti*), Who, as a person, is one with Him, and is therefore the divine Mother of all, as He is the divine Father, and must with Him be

அ.

மானம் அழிந்தோ' மதிமறந்தோ' மங்கைநல்லீர்!
வானந் தொழுந்தென்னன் வார்கழலே நினைந்தடியோம்
ஆனந்தக் கூத்தன் அருள்பெறினும் அவ்வணமே
ஆனந்தம் ஆகிநின் றாடாமோ தோணோக்கம்! ௩௨

VIII.

Our pride is gone, forgotten reason's laws ; ye maidens fair !—
We think but of the cinctured foot of Him, Lord of the south,
Whom heaven adores ! The rapturous Dancer's grace if we obtain,
His slaves,—even so in rapture lost, we then shall dance ; and thus
PLAY WE TŌṆŌKKAM ! 32

---

loved and worshipped. Nor can we say "we will do this in some future birth," for we are born here as human beings for this and no other purpose; and the human form in the infinite series of transmigrations is hard to attain unto. Nor should we defer till to-morrow our dedication of ourselves, since we know not the day of our death. Therefore must we avail ourselves of Çivan's gift of grace, studying the sacred Āgamas and other works, without doubting, or commingling of perverse interpretation. This is the WAY of life!'

One day, together with his school companions, he went down to the bank of the river where the village cows were grazing in charge of a man of the herdsman caste. This rustic, having no sense of right and wrong, beat one of the cows with a stick; but Viçāra-çarumar was vehemently stirred by this outrage, and rushing up to him in great wrath, restrained him from striking the sacred animal: 'Know you not,' said he, 'that cows have come down from the world of Çivan to this earth? In their members the gods, the sages, and the sacred purifying stream dwell. The five products of these sacred creatures are the sacred unguents of Çivan. And the ashes which are the adornment of the God and his devotees are made from their refuse!' Dwelling upon this idea he conceived a desire to devote himself entirely to the task of herding and caring for the troop of sacred cows; and accordingly sent away the rustic, who reverentially departed. And thus our hero became a self-dedicated Brāhman herdsman. As such he easily obtains permission of all the Brāhmans of the town to take charge of their kine; and daily along the bank of the beautiful river Manni, he leads forth his troop in the grassy glades and green pastures, allowing them peacefully to graze their fill, and supplying them with refreshing water. When the fierce heat of the sun oppresses, he leads them into the shady groves, and guards them well, meanwhile gathering the firewood necessary for his household worship; and then at eventide, leaving each cow at its owner's door, he goes to his home.

While things went on in this manner, the cows increased daily in beauty, waxed fat, were joyous, and by day and night poured forth abundant streams of milk for their owners. The Brāhmans found that they had more milk than formerly for their offerings, and were glad. The cows, tended with such unvarying solicitude, were brisk and cheerful, and though separated for awhile from their calves that remained tied up in the houses, grieved not a whit, but with joy awaited the coming of their young herdsman, following him gladly, crowding around him like tender mothers, and lowing joyfully at the sound of his voice. The youthful Brāhman, seeing the exuberance of their milk, reflected that this was a fitting unction for the head of the God; and conceiving a great desire so to employ it, constructed a *liṅgam* of earth on a little mound beneath the sacred Atti tree on the bank of the river, and built around it a miniature temple with tower and walls. He then plucked suitable flowers, and with them adorning the image, procured some new vessels of clay, and took from each of the cows a little milk, with which he performed the unction prescribed for the divine emblem (the Liṅgam); and Çivan, the Supreme, looked down and received with pleasure the boy-shepherd's guileless worship. All essentials of the sacred service he supplied by the force of his imagination. Though this was done daily, the supply of milk in the Brāhmans' dairy was no whit diminished.

௯.

எண்ணுடை மூவரிராக்கதர்கள் எரிபிழைத்துக்
கண்ணுதல்எந்தைகடைத்தலைமுனின்றதற்பின்
எண்ணிலி இந்திரர் எத்தனையோ, பிரமர்களும்
மண்மிசை மால்பலர் மாண்டனர், காண்! தோணோக்கம்! ௩௬

IX.

The Three in story famed, of giant race, escaped the fire,
And guardians stand before my 'Brow-eyed' Father's door; since when,
Indras beyond compute, and Brahmās (who can count the sum?)
Behold! And many Māls, too, on this earth have died; and thus
PLAY WE TOṆŌKKAM! 36

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33. But see என் *eṉ*, and XIV. 10. 34. The three guardians of the gates of Çivan's city: *Tāragākshan* ('Star-eye'), *Kamalākshan* ('Lotus-eye'), and *Vidyun-māli* ('Lightning-garland').

For a long time this continued, until some malicious person saw what was going on, and told it to the Brāhmans in the village, who convened an assembly before which they summoned the boy's father, and told him that his son Viçāra-çarumar was wasting the milk of the Brāhmans' sacred cows by pouring it idly on the earth in sport. The father feared greatly when he heard the accusation, but protested his entire ignorance of the waste and desecration, and asking pardon, engaged to put a stop to his son's eccentric practices. Accordingly the next day he went forth to watch the boy's proceedings, and hid himself in a thicket on the bank of the river. He soon saw his little son ceremoniously bathe in the river, and then proceed to his miniature temple, gathering sacred flowers and leaves, arranging everything in order for the minutiae of Çiva-worship, and then pouring a stream of anointing milk over the earthen *liṅgam*. Thus convinced of the truth of the accusation, he was greatly incensed, and rushing forth from his concealment inflicted severe blows upon the boy, and used many reproachful words. But the young devotee's mind was so absorbed in the worship,—so full of the rapture of mystic devotion,—that he neither perceived his father's presence, nor heard his words, nor felt his blows. Still more incensed by the boy's insensibility, the infatuated father raised his foot, broke the vessels of consecrated milk, and destroyed the whole apparatus of worship! This was too much for the young enthusiast to bear; the god of his adoration was insulted, and the sacred worship defiled. He regarded not the fact that it was his father, a Brāhman and a guru, who was the offender; but only saw the heinous sin and insult to Çivan. So with the staff in his hands he aimed a blow at the offender's feet, as if to cut them off; and, behold, the shepherd's staff became in his hands the *Sacred Axe* of Çivan, and the father fell maimed and dying to the ground. The enthusiastic boy then went on with his worship as if nothing had occurred, but the Lord Çivan, with Umā the goddess, riding on the sacred White Bull, immediately appeared hovering in the air. The young devotee prostrated himself before the holy vision in an ecstasy of joy; when the Supreme One took him up in his divine arms, saying, 'For my sake thou hast smitten down the father that begat thee. Henceforth *I alone am thy father*,' and embracing him stroked his body with His sacred hand, and kissed him on the brow. The form of the child thus touched by the divine hand shone forth with ineffable lustre, and the God further addressed him thus: 'Thou shalt become the chief among my servants, and to thee shall be given all the offerings of food and flowers that my worshippers on Kailāça's mountain present.' His name thereupon became Çaṇḍēçuvarar ('the impetuous Lord'). The manifested God finally took the mystic cassia-wreath from His Own head, and with it crowned the youthful saint. And so he ascended to heaven with Çivan, and was exalted to that divine rank. The father, too, who had been guilty in his ignorance of such impiety to the God, and had been punished by the hand of his own son, was forgiven, restored, and with the whole family passed into Çivan's abode of bliss.

கo.

பங்கயம் ஆயிரம் பூவினில் ஓர் பூக்குறையத்
தங்கண் இடந்த்ரன் சேவடிமேற் சாத்தலுமே,
சங்கரன் எம்பிரான் சக்கர'மாற் கருளியஆ,
றெங்கும் பரவிநாந் தோணோக்கம் ஆடாமோ! சo

கக.

காமன் உடல்,உயிர் காலன்,பற் காய்கதிரோன்,
நாமகணாசி, சிரம் பிரமன், கரம் எரியைச்
சோமன் கலை,தலை தக்கனையும், எச்சனையும்,
தூய்மைகள் செய்தஆ, தோணோக்கம் ஆடாமோ! சச

கஉ.

பிரமன் அரி என்றிருவருந்தம் பேதைமையால்,
பரமம்யாம் பரமம் என்றவர்கள் பதைப்பொடுங்க,
அரன்ஆர் அரல்உருவாய் அங்கே அளவிறந்து
பரமாகி நின்றவா தோணோக்கம் ஆடாமோ! சஅ

X.

Vishṇu's devotion and reward.

From out a thousand lotus flowers one flower was wanting still ;—
His eye Māl straight dug out, and placed on Aran's foot, our Lord !
To Him then Çaṅkaran forthwith the mighty discus gave,—
A gracious recompense. Thus everywhere extolling Him,
PLAY WE TÕṆÕKKAM ! 40

XI.

The Bhairava.

Kāman his body lost, Kālan his life, the fiery Sun his teeth,
The Goddess of the tongue her nose, Brahmā a head, Agni his hand,
The Moon his crescent, Dakshan, Eççan too, a head they lost.
These holy deeds in righteous wrath He wrought; and thus
PLAY WE TÕṆÕKKAM ! 44

XII.

Aruṇāçalam[1].

Brahmā and Hari through their foolishness said each :
'The Deity! the Deity supreme am I ;'
To quell their swelling pride, Aran in form of lustrous fire,
In grandeur measureless stood forth, the Infinite; and thus
PLAY WE TÕṆÕKKAM ! 48

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37. Comp. XII. 71, 72. 41–44. See XIII. 13–16. [1] See introduction to XI.

கங.

ஏழைத் தொழும்பனேன் எத்தனையோ காலம் எல்லாம்
பாழுக் கிறைத்தேன் பரம்பரனைப் பணியாதே,
ஊழிமுதற் சிந்தாத நன்மணிவந் தென்பிறவித்
தாழைப் பறித்தவா, தோணோக்கம் ஆடாமோ! ருஉ

கச.

உரைமாண்ட உள்ளொளி உத்தமன்வந் துளம்புகலும்,
கரைமாண்ட காமப் பெருங்கடலைக் கடத்தலுமே,
இரைமாண்ட இந்திரியப் பறவை இரிந்தோடத்
துரைமாண்ட வாபாடித் தோணோக்கம் ஆடாமோ! ருசு

XIII.

A wasted life.

Poor servile worshipper,—how many, many a time
I've watered barren soil,—not worshipping the Lord Supreme!
The Eternal-First, th' imperishable flawless Gem, to me
Came down; and bar of my 'embodiment' destroyed; and thus
PLAY WE TŌṆŌKKAM! 52

XIV.

Deliverance.

The inner Light, past speech, the Worthiest enterèd within
My soul, and brought me through lust's mighty sea that knows no shore,
And then the craving senses' sateless vultures routed fled!
Sing how a royal path in glory was made plain; and thus
PLAY WE TŌṆŌKKAM! 56

53-56. See V. 105-108.

கசு. ஆவது

திருப் பொன்னூசல்.

[அருட் சுத்தி.]

[Metre: ஒற்றுமைபற்றிவந்த ஆறடித்தரவு கொச்சகக்கலிப்பா. As in V. § ii, but in verses of six lines.]

க.

சீர் ஆர் பவளங்கால் முத்தங் கயிறாக
ஏர் ஆரும் பொற்பலகை ஏறி, இனிதமர்ந்து,
நாராயணன் அறியா நாண்மலர்த்தாள் நாயடியேற்கு
ஊர் ஆகத் தந்தருளும் உத்தர கோசமங்கை
ஆரா அமுதின் அருட்டாள் இணை பாடிப்,
போர் ஆர்வேற் கண்மடவீர்! பொன்னூசல் ஆடாமோ! சு

உ.

மூன்றங் கிலங்கு நயனத்தன், மூவாத
வான்றங்கு தேவர்களுங் காணா மலர் அடிகள்,
தேன்றங்கித் தித்தித் தமுதூறித் தான்றெளிந்தங்
கூன்றங்கி நின்றுருக்கும் உத்தர கோசமங்கைக்
கோன்றங் கிடைமருது பாடிக் குலமஞ்ஞை
போன்றங் கன்னநடையீர்! பொன்னூசல் ஆடாமோ! கஉ

THE SACRED GOLDEN SWING
OR
PURIFICATION BY GRACE.

HYMN XVI.

I.

Let precious coral be the posts, strung pearls the ropes,
Pure gold the beauteous seats.—Mount we, and sweetly sing
The flow'ry Foot Nārāyaṇan knew not, to me
His currish slave in Uttara-kōça-maṅgai given
As home. Ambrosial grace, that never palls, His feet impart.
Ye guileless, bright-eyed ones, MOVE WE THE GOLDEN SWING! 6

II.

Three gleaming eyes His face displays; His flow'ry feet
The gods that dwell in heaven and grow not old, see not;
In Uttara-kōça-maṅgai seen, in flesh abides
The King, while honied sweetness of ambrosia flows.
Sing Iḍai-maruthu, His home! O ye like peafowl rare,
Whose walk hath swanlike grace, MOVE WE THE GOLDEN SWING! 12

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4. 'Given His feet as *a town*.' Comp. Psalm xc. 1.

௩.

முன்னீறும் ஆதியும் இல்லான்முனிவர்குழாம்
பன்னூறு கோடி இமையோர்க ட்டீநிற்பத்
தன்னீற்றெனக்க்ருளித் தன்கருணை வெள்ளத்து
மன்னூற மன்னுமணி உத்தர கோசமங்கை
மின்னேறு மாட வியன்மாளிகைபாடிப்,
பொன்னேறு பூண்முலையீர்! பொன்னூசல் ஆடாமோ! கஅ

௪.

நஞ்ச்மர் கண்டத்தன், அண்டத் தவர்நாதன்,
மஞ்சுதோய் மாட மணி உத்தர கோசமங்கை
அஞ்சொலா ட்ன்னோடுங் கூடி அடியவர்கள்
நெஞ்சுளே நின்ற்முதம் ஊறிக் கருணைசெய்து
துஞ்சல் பிறப்ப்றுப்பான், றாய புகழ்பாடிப்,
புஞ்சம்ஆர் வெள் வளையீர்! பொன்னூசல் ஆடாமோ! உச

௫.

ஆணோ? அலியோ? அரிவையோ? என்றிருவர்
காணாக் கடவுள் கருணையினாற் றேவர்குழாம்
நாணாமே உய்ய ஆட் கொண்ட்ருளி நஞ்சுதனை

III.

He Who no end and no beginning knows,—while saints
A multitude, and countless heavenly ones, stood round,—
His sacred ashes gave in grace; and mercy's tide
Flow'd there: sing Uttara-kōça-maṅgai's gemlike home
Of palaces, with terrace high, where lightnings play!
Maids, bright with gems and gold, MOVE WE THE GOLDEN SWING! 18

IV.

His throat the poison holds; Lord of the heavenly ones;
To Uttara-kōça-maṅgai's gemlike cloud-capped heights
He came, with Her whose words are music; fill'd the mind
Of us His slaves, ambrosial sweetness gave and grace
That cuts off 'death and birth'! His holy praises sing!
Ye who wear store of bracelets bright, MOVE WE THE GOLDEN SWING! 24

V.

The god, Whose form the Two might not discriminate;
In tender mercy, that the gods' assembled band
Might not know shame, but 'scape, made them His own, and poison ate

---

25. See XII, verse 8.

ஊணுக உண்ட்'ருளும் உத்தர கோசமங்கைக்
கோண்ஆர் பிறைச்சென்னிக் கூத்தன் குணம் பரவிப்,
பூண்ஆர் வனமுலையீர்! பொன்னூசல் ஆடாமோ! ௩௦

௬.

மாத்'ஆடு பாகத்தன் உத்தர கோசமங்கைத்
தாத்'ஆடு கொன்றைச் சடையான் அடியாருள்
கோத்'ஆட்டி நாயேனை ஆட்கொண்டென் றொல்பிறவித்
தீத்'ஓடா வண்ணந் திகழப் பிறப்ப்' அறுப்பான்
காத்'ஆடு குண்டலங்கள் பாடிக் கசிந்த்' அன்பால்
போத்'ஆடு பூண்முலையீர்! பொன்னூசல் ஆடாமோ! ௩௬

௭.

உன்னற் க்ரியதிரு உத்தர கோசமங்கை
மன்னிப் பொலிந்திருந்த மாமறையோன் றன்புகழே
பன்னிப் பணிந்திறைஞ்சப் பாவங்கள் பற்றறுப்பான்;
அன்னத்தின் மேல்ஏறி ஆடு மணிமயில்போல்
என்னத்தன் என்னையும் ஆட்கொண்டான் எழில்பாடிப்
பொன்னொத்த பூண்முலையீர்! பொன்னூசல் ஆடாமோ! ௪௨

As food: He, Uttara-kōça-maṅgai's Dancer, crowned
With crescent of the moon. Praise we His worth! O ye
With jewell'd bosoms fair, AND MOVE THE GOLDEN SWING! 30

VI.

The Lady's Half is He; His braided lock with flow'ry cassia dight
In Utt'ra-kōça-maṅgai 'midst his saints He dwells.
He freed my soul from sin; made me, a cur, His own;
From 'birth's old ill' His glorious coming saves.
His pendant ear-rings' swing sing we with melting love, O ye
With flower-crown'd bosoms fair, AND MOVE THE GOLDEN SWING! 36

VII.

He dwells in beauty, Lord of the great mystic word,
Of Utt'ra-kōça-maṅgai shrine, past thought; His praise
Who sing, and worship, and bow down, He frees from bonds of sin.
As gem-bright peafowl moving beauteous, on a swan,
My Father came, and made me His! His beauty sing,
Ye with gold adorned, AND MOVE THE GOLDEN SWING! 42

அ.

...கோல மலைக்குடுமி வந்து, குவலயத்துக்
சால அமுதுண்டு, தாழ்கடலின் மீதெழுந்து,
ஞால மிகப்பரிமேற் கொண்டு, நமை ஆண்டான்;
சீலந் திகழுந்திரு உத்தர கோசமங்கை
மாலுக் கரியானை வாயார நாம்பாடிப்
பூலித் த்கங்குழைந்து பொன்னூசல் ஆடாமோ! சஅ

கூ.

தெங்குலவு சோலைத் திரு உத்தர கோசமங்கை
தங்குலவு சோதித் தனிஉருவம் வந்தருளி,
எங்கள் பிறப்பறுத்திட் டெந்தரமும் ஆட்கொள்வான்;
பங்குலவு கோதையுந் தானும் பணிகொண்ட
கொங்குலவு கொன்றைச் சடையான் குணம்பரவிப்
பொங்குலவு பூண்முலையீர்! பொன்னூசல் ஆடாமோ! ருச

VIII.

From glorious mountain height to earth He came,
Ate plenteous food, arose upon the lower seas,
In magic form upon a charger rode, and made us His;
In sacred Uttara-kōça-maṅgai where His virtue shines,
With loud acclaim Him whom Māl could not reach we praise,
And while our full hearts melt, MOVE WE THE GOLDEN SWING! 48

IX.

In sacred Uttara-kōça-maṅgai's groves of cocoa-palm
He came, in form unique a gracious light shone forth;
Our 'birth' He caused to cease, made such as us His own;
The Queen His Partner, and Himself, received our homage due;
We sing His worth Whose crest breathes cassia's sweet perfume;
Ye maids, whose jewell'd bosoms heave, MOVE WE THE GOLDEN SWING! 54

கள. ஆவது

அன்னைப்பத்து.

[ஆத்துமபூரணம்.]

[Metre : கலி விருத்தம். See V. v.]

க.

வேத மொழியர், வெண்ணீற்றர், செம்மேனியர்,
நாதப் பறையினர்; அன்னே! என்னும்.
நாதப் பறையினர்; நான்முகன் மாலுக்கும்
நாதர் இந்நாதனார்; அன்னே! என்னும். ௪

உ.

கண்ணஞ் சனத்தர், கருணைக் கடலினர்,
உண்ணின் றுருக்குவர், அன்னே! என்னும்.
உண்ணின் றுருக்கி உலப்பிலா ஆனந்தக்
கண்ணீர் தருவர்ஆல், அன்னே! என்னும். அ

THE MOTHER-DECAD; OR, 'SOUL'S PLENITUDE.'

HYMN XVII.

This decad is a series of exclamations uttered by a little girl to her mother. See Vātha-Ūrār-Purāṇam V. 66. It is called தாழிசைமொழி = 'the broken rhythm.'

I.

'His word is the Vēdam ; ashes white He wears ;
Rose-red is His form ; His drum is the Nātham ;
MOTHER !' SAITH SHE.
'His drum is the Nātham ; to the Four-faced,
And to Māl too, this Lord is the Lord ;
MOTHER !' SAITH SHE. 4

II.

'His eye gleams black ; He is compassion's sea ;
Within He dwells, He melts the soul,
MOTHER !' SAITH SHE.
'Within He dwells, and to the melting soul
Tears of undying bliss gives He,
MOTHER !' SAITH SHE. 8

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2. See Lex. நாதம், and XIX. 32. 2–4. A play on the words *Nātham*, = 'an instrument of music,' and *Nāthar*, = 'Lord.' In the later Çaiva philosophy, *Nātham* is 'the male energy of the Deity.' The *Four-faced* is 'Brahmā.'

௩.

நித்த மணாளர், நிரம்ப அழகியர்,
    சித்தத் திருப்பர் ஆல், அன்னே! என்னும்.
சித்தத் திருப்பவர், தென்னன், பெருந்துறை
    அத்தர், ஆனந்தர் ஆல், அன்னே! என்னும். கஉ

௪.

ஆட்ரப் பூண், உடைத் தோல், பொடிப் பூசிற்றோர்
    வேடம் இருந்தவர், அன்னே! என்னும்.
வேடம் இருந்தஆ கண்டுகண் டென்னுள்ளம்
    வாடும்,—இது என்னே? அன்னே! என்னும். கசு

௫.

நீண்ட கரத்தர், நெறிதரு குஞ்சியர்,
    பாண்டி நன் நாடர் ஆல், அன்னே! என்னும்.
பாண்டி நன் நாடர் பரந்தெழு சிந்தையை
    ஆண்டன்பு செய்வர் ஆல், அன்னே! என்னும். உ0

III.

'Th' eternal Bridegroom, He in minds devout
    Abides with perfect beauty crown'd;
        MOTHER!' SAITH SHE.
'In minds devout abides, the southern Lord,
    Perun-turrai's Sire; the Blissful;
        MOTHER!' SAITH SHE. 12

IV.

'A dancing snake His jewel, tiger-skin His robe,
    A form with ashes smeared He wears;
        MOTHER!' SAITH SHE.
'The form He wears whene'er I see and gaze,
    My soul within me faints, why this?
        MOTHER!' SAITH SHE. 16

V.

'Long are His outstretch'd arms; loose flow His locks;
    Lord of the goodly Pāṇḍiyan land;
        MOTHER!' SAITH SHE.
'Lord of the goodly Pāṇḍi land, He rules
    My wandering thoughts, and shows His love;
        MOTHER!' SAITH SHE. 20

௬.

உன்னற்கரியசீர் உத்தர மங்கையர்
மன்னுவ தென்னெஞ்சில், அன்னே! என்னும்.
மன்னுவ தென்னெஞ்சின் மால் அயன் காண்கிலார்;
என்ன அதிசயம்! அன்னே! என்னும். ௨௪

௭.

வெள்ளைக் கலிங்கத்தர், வெண்டிரு முண்டத்தர்,
பள்ளிக்குப் பாயத்தர், அன்னே! என்னும்.
பள்ளிக்குப் பாயத்தர் பாய்பரி மேல்கொண்டென்
உள்ளங் கவர்வர் ஆல், அன்னே! என்னும். ௨௮

௮.

தாளி அறுகினர், சந்தனச் சாந்தினர்,
ஆள் எம்மை ஆள்வர் ஆல், அன்னே! என்னும்.
ஆள் எம்மை ஆளும் அடிகளார் தங்கையில்
தாளம் இருந்த ஆற், அன்னே! என்னும். ௩௨

VI.

'Whose glory none may know in Uttara-maṅgai 'bides;
He in my heart and soul abides;
MOTHER!' SAITH SHE.
'He in my heart abides, Whom Māl and Ayan
Could not see! How wondrous strange!
MOTHER!' SAITH SHE. 24

VII.

'White is His steed, and white His shaven head;
He wears the sleeper's mystic dress,
MOTHER!' SAITH SHE.
'Wearing the sleeper's dress, a prancing steed
He rides, and steals away my soul,
MOTHER!' SAITH SHE. 28

VIII.

'He wears the twining-wreath; the sandal paste
He smears; He rules and makes us His,
MOTHER!' SAITH SHE.
'He makes us His; in lowly servants' hands,
Hark, how the lordly cymbals sound,
MOTHER!' SAITH SHE. 32

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25. This is ambiguous. See Lex. 29. See XIX. 36. 32. In the legend of Sambandhar it is said that Çivan gave him a pair of cymbals inscribed with *Namaçivāya;* but this cannot be referred to here. See Periya Purāṇam II. (I.) 102.

௯.

தையலோர் பங்கினர், தாபத வேடத்தர்,
　　ஐயம் புகுவர் ஆல், அன்னே! என்னும்.
ஐயம் புகுந்தவர் போதலும் என்னுள்ளம்
　　நையும் இது என்னே? அன்னே! என்னும். ௩௬

௧0.

கொன்றை மதியமுங் கூவிள மத்தமும்
　　துன்றிய சென்னியர், அன்னே! என்னும்.
துன்றிய சென்னியின் மத்தம் உன் மத்தமே
　　இன்றெனக் கானவர், அன்னே! என்னும். ௪0

IX.

'The fair One's Half, ascetic's garb He wears,
　　Enters our homes an alms to ask,
　　　　MOTHER!' SAITH SHE.
'He ent'ring alms to ask, my inmost soul
　　In sorrow sinks; wherefore is this?
　　　　MOTHER!' SAITH SHE. 36

X.

'Cassia, the moon, the *vilva* flower, and wild
　　Phrenzies crowd thick His head,
　　　　MOTHER!' SAITH SHE.
'The *vilva* flower that crowns His sacred brow
　　Wild phrenzy bringeth me to-day,
　　　　MOTHER!' SAITH SHE. 40

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39. There is a play upon words here, not producible in English.

கஅ. ஆவது

குயிற் பத்து.

[ஆத்தும இரக்கம்.]

[For metre, see note at the end of the lyric, p. 202.]

க.

கீதம் இனிய குயிலே! கேட்டிஏல் எங்கள் பெருமான்
பாதம் இரண்டும் வினவிற் பாதலம் ஏழினுக்க்' அப்பால்
சோதி மணிமுடி சொல்லிற் சொல்லிறந் துநின்ற தொன்மை.
ஆதி குணம்ஒன் றும்இலான் ஆநந்தம் இலான்வரக் கூவாய்! ச

உ. For பாதாளம்.

THE KUYIL-DECAD[1].

HYMN XVIII.

The *Kuyil*[2] is often referred to in these poems. Our Sage, like St. Francis of Assisi, was exceedingly fond of birds, and indeed was filled with love for the whole creation. In this poem he calls upon the Kuyil to join him in the praises of his Master, recounting the chief themes on which he was wont to dilate. The epithets applied to the Kuyil are skilfully varied; it is pictured to us as a diminutive bird haunting the leafy groves (13, 37); of a dark azure hue with a golden tint (9, 33); as uttering a sweet call of a peculiarly tender kind (1, 8); as possessed of a beauty gladdening the eye (17); and as imparting pleasure to all that hear its inviting notes (17, 21, 37). Mystically the Kuyil is the human soul. Comp. Psalm ciii.

I.

Çivan's infinity.

O Kuyil, sweet of song, if thou dost seek our Perumān to know;
If thou would'st ask of His twain feet;—they're planted 'neath the sevenfold gulf.
Would'st hear of His bright jewell'd crown? 'Tis glory old that passes speech.
Nor origin, nor qualities hath He, nor end; call Him to come! 4

---

1. See XX. 9. 2. Comp. VII. 37. Muir, vol. iv. p. 387. The Tamil Aruṇāçala-Purāṇam, chap. ii. 'The Sacred Hill,' is the best account of this appearance of Çivan as a mountain:

'Whose crown above the highest height ascended,
Whose base beneath the lowest depth descended.'

Southey's 'Curse of Kehāma' is a beautiful version. 4. Martineau's Types, vol. i. p. 129.

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[1] T. V. U. P., V. 67. [2] The Kuyil (or Kokila: *Eudynamys indicus*) is found in all parts of the peninsula of India, and is a great favourite with the people. Its somewhat monotonous cry is more appreciated by the natives of the East than by those of the West, yet it is not unpleasing,—in moderation. Its note is sweet and plaintive. It must not be confounded with the English cuckoo, though it is of the same species, and not unlike it in some particulars. [See Catalogue of Birds in the Museum of the Honourable East-India Company, by T. Horsefield and F. Moore, 1856–1858.]

உ.

ஏர்தரும் ஏழுல கேத்த எவ்வுரு வுந்தன் னுருவாய்,
ஆர்கலி சூழ்தென் னிலங்கை அழகமர் வண்டோ தரிக்குப்
பேர்அருள் இன்பம் அளித்த பெருந்துறை மேயபிரானைச்
சீரிய வாயாற் குயிலே! தென்பாண்டி நாடனைக் கூவாய்! அ

ந.

நீல உருவிற் குயிலே! நீண்மணி மாட்நிலாவும்
கோல அழகிற் றிகழுங் கொடிமங்கை உள்ளுறை கோயில்
சீலம் பெரிதும் இனிய திரு உத்தரகோ சமங்கை
ஞாலம் விளங்க இருந்த நாயக னைவரக் கூவாய்! கஉ

ச.

தேன் பழச் சோலை பயிலுஞ் சிறுகுயிலே! இது கேண்ீ,
வான் பழித் திம்மண் புகுந்து மனிதரை ஆட்கொண்டவள்ளல்
ஊன் பழித் துள்ளம் புகுந்தென் னுணர்வது வாய ஒருத்தன்
மான்பழித் தாண்டமென் னோக்கி மணாளனை நீவரக் கூவாய்! கசு

II.

His grace to Mandōdari.

Him the fair sevenfold world extols,—since every being's form is His ;—
In southern sea-girt Laṅkā He, the Lord Who Perun-turrai owns,
Vandōthari the beautiful, made glad with His abounding grace !
Kuyil, the southern Pāṇḍi Chief, call hither with thy voice divine ! 8

III.

In His capital. (XIX. 9–12.)

Kuyil with form of azure hue ! In Uttara-kōça-maṅgai's shrine,
Where bright the sacred temple stands, whose storied tenements rise decked
with gems,
One with the graceful Lady's flower-like form in virtue sweetly rich He dwells,—
The loving Lord by whom the world grows bright,—go thou, and hither call ! 12

IV.

His voluntary humiliation.

Thou Kuyil small, that dost frequent the grove with sweet fruit rich, hear this !
The Gracious-One Who left the heavens, enter'd this earth, made men His own ;
The Only-One, despised the flesh, entered my soul, and fills my thought ;—
The Bridegroom of the Fawn-eyed-one that gently rules,—go hither call ! 16

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7. Mandōdari, (in Tam. Vandōthari), the chief of the queens of Rāvaṇa, the giant king of Ceylon. Muir, vol. iv. p. 466 ; and notes to XIV. 16. Umā. Sans. *Mṛigākshī.*

௫.

சுந்தரத் தின்பக் குயிலே! சூழ்சுடர் ஞாயிறு போல
அந்தரத் தேநின் றிழிந்திங் க்டியவர் ஆசை அறுப்பான்,
முந்து' நடுவு' முடிவும் ஆகிய மூவர் அறியாச்
சிந்துரச் சேவடி யானைச் சேவக னைவரக் கூவாய்! ௨௰

௬.

இன்பந் தருவன் குயிலே! எழுல கும்முழு தாளி,
அன்பன், அமுதளித்தூறும் ஆனந்தன், வான்வந்ததேவன்,
நன்பொன் மணிச்சுவ டொத்த நற்பரி மேல்வரு வானைக்
கொம்பின் மிழற்றுங் குயிலே! கோகழி நாதனைக் கூவாய்! ௨௪

௭.

உன்னை உகப்பன் குயிலே! உன்றுணைத் தோழியும் ஆவன்;
பொன்னை அழித்தநன்மேனிப் புகழிற்றிகழும் அழகன்,
மன்னன், பரிமிசைவந்தவள்ளல், பெருந்துறைமேய
தென்னவன், சேரலன், சோழன், சீர்ப்புயங்கன், வரக் கூவாய்! ௨௮

V.

His gracious appearing.

KUYIL, whose beauty is delight! Like sun with circling radiant beams,
Through upper heaven come down, He frees His saints from thrall of low desire;
The First, the Midst, the End is He;—the Three knew not His sacred form;—
His feet are bright with crimson glow;—the mighty Warrior CALL TO COME! 20

VI.

The manifestation in Madura.

KUYIL, glad pleasure give I Thee! the sevenfold worlds He rules;—
The Loving-One ambrosia gives;—the Blissful-God came down from heaven,
And on the goodly charger rode like jewel set in ruddy gold.
KUYIL, 'mid branches twittering, Gōkaṟi's Lord GO, CALL TO COME! 24

VII.

The monarch of the Tamil lands.

KUYIL, I'll joy in thee, and be thy comrade, ever by thy side;—
Him of the beauteous form Who shines, more choice than gold, in glory bright;
The King, Who on the horse in splendour rode, in Perun-turrai dwells!—
The Southern-One, the Çēran, Çōṟan, great Buyaṅgan, CALL TO COME! 28

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28. Çivan is King of Pāṇḍi; and also of the western and of the eastern realms. See Pope's *Nāladiyār*, p. 414.

௮.

வா இங்கே நீ, குயிற் பிள்ளாய்! மாலொடு நான்முகன் றேடி,
ஓவி, அவர் உன் னிநிற்ப, ஒண்டழல் விண்பிளந் தோங்கி,
மேவி, அன் றண்டங்க டந்து, விரிசுட ராய்நின்ற மெய்யன்,
தாவிவ ரும்பரிப் பாகன், றாழ்சடை யோன், வரக் கூவாய்! ௩௨

௯.

காருடைப் பொன் றிகழ் மேனிக் கடி பொழில் வாழுங்குயிலே!
சீருடைச் செங்கம லத்திற் றிகழுரு வாகிய செல்வன்
பாரிடைப் பாதங்கள் காட்டிப் பாசம் அறுத்தெனை ஆண்ட,
ஆருடை அம்பொனின் மேனி அமுதினை நீவரக் கூவாய்! ௩௬

௩௪. செல்வன் = சிவன்.

௧௦.

கொந்தண வும்பொழிற் சோலைக் கூங் குயிலே! இது கேண்மீ!
அந்தணன் ஆகிவந் திங்கே அழகிய சேவடி காட்டி,
எந்தமர் ஆம் இவன் என்றிங் கென்னையும் ஆட்கொண் டருளும்
செந்தழல் போற்றிரு மேனித் தேவர்பிரான், வரக் கூவாய்! ௪௦

VIII.

Aruṇāçalam [1].

O tender KUYIL, come thou here! Māl sought Him, and the 'Four-faced'-one,
Nor found, then ceased, and pondering stood. Cleaving the heaven, in shining fire,
Beyond all worlds He rose that day, His body like the light rayed out.
On prancing steed a groom He rode; CALL Him with streaming lock TO COME! 32

IX.

The gracious initiation.

KUYIL, thy dark form gleams with gold; thou in the fragrant grove dost joy!
The Blest, Whose glorious form is bright as splendour of the lotus red,
On earth showed us His feet; set free from every bond, and made me His.
The beauteous cinctured golden Form, th' Ambrosial-One, GO CALL TO COME! 36

X.

His manifestation as a guru.

Hear this, thou KUYIL, calling 'midst the grove whose shady boughs enlace!
A Brāhman here He came, revealed His beauteous rosy feet to me.
'This man is one of us,' He said, and here in grace made me His own!
The LORD OF GODS, Whose sacred form is as red fire, GO BID TO COME! 40

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[1] See VII. 18.   40. See XIX. 4.

METRE OF XVIII.

1. Here the metre is Āçiriya-Viruttam of six feet.

2. These are all of two metrical syllables (G. 174), இயற்சீர். They represent the spondee, and the three feet formed by resolution of each long syllable into two short ones; i. e.

– –
◡ ◡ –
◡ ◡ ◡ ◡
– ◡ ◡

3. Each of these feet has two full 'measures' (மாத்திரை, G. 16); thus the time of a line is twelve measures (long syllables), or twenty-four half-measures (short syllables).

4. The four lines of each stanza have initial rhyme (G. 182).

5. Each line is divided by caesura into two equal parts, with assonance (G. 183), generally at the beginning of the fourth foot. The lines have most often eight long and eight short syllables.

6. The scheme is:

		‖			
– –	– –	– –	– –	– –	– –
– ◡ ◡	◡ ◡ –	◡ ◡ –	◡ ◡ –	◡ ◡ –	◡ ◡ –
	– ◡ ◡		– ◡ ◡	– ◡ ◡	
	◡ ◡ ◡ ◡		◡ ◡ ◡ ◡	◡ ◡ ◡ ◡	

The first half begins and ends, and the second half ends, with a *metrically* long syllable.

7. Nasals and double letters are often slurred; thus தரி(ன்)ற is புளிமா, and கொடிம(ங்)கை is கருவிளம்.

8. Very many lines are dactylic Hexameters, rather after Greek than Latin models:

– ◡ ◡ | – ◡ ◡ | – – ‖ – ◡ ◡ | – ◡ ◡ | – –

கக. ஆவது

திருத்தசாங்கம்.

[அடிமைகொண்ட முறைமை.]

[Metre: நேரிசை வெண்பா. See XLVII, XLVIII.]

க.

ஏராரிளங்கிளியே! எங்கள்பெருந்துறைக்கோன்
சீரார்திருநாமந்தேர்ந்துரையாய்;—ஆரூரன்,
செம்பெருமான், வெண்மலரான், பாற்கடலான், செப்புவபோல்
எம்பெருமான், றேவர்பிரான் என்று! ௪

உ.

ஏதமிலா இன்சொன்மரகதமே! ஏழ்பொழிற்கும்
நாதன்மை ஆளுடையானுடுரையாய்;—காதலவர்க்
க்ன்பாண்டுமீளா அருள்புரிவானுடென்றும்
தென்பாண்டிநாடேதெளி! ௮

THE SACRED TEN SIGNS: THE ROYAL INSIGNIA.

HYMN XIX.

I.

The Name of the King.

'Parrot fair and tender! soothly tell the glorious NAME
Of Perun-turrai's King!'—'Lord of Ārūr,—the ruddy Prince,—
The White-flower-god,—and he of the milky sea praised Him thus:
Name we our Perumān, the PRINCE OF GODS!' 4

II.

King Çivan's Land.

'O Emerald, whose blameless speech is sweet! The LAND declare
Owned by the Lord of all the sevenfold world, Whose own we are.'
'He rules His loving ones in love, and gives unfailing grace,
His LAND is aye the southern PĀṆḌI realm!' 8

1. Comp. Ovid, Amores ii. 6: 'Psittacus, ëois imitatrix *ales ab Indis*, rari forma coloris.' 2. Or 'ruddy'; see செ in Lex. For legend of Ārūr, see Periya Purāṇam, vol. i. p. 45. A whole canto is allotted to it. Called also *Mūthūr*. In Dēvāram, pp. 647–703, are thirty-four lyrics in its honour. Comp. for the whole song, Paṭṭaṇattu Piḷḷai's poems, Vithya Vinōthini Series, Madras, 1892, pp. 4–8; and in this collection II. 101–124. The differences are instructive. 4. So II. 122; VII. 40; XVIII. 40; XXV. 27. 5. The beautiful chapters lxxiv. &c. in the *Kurraḷ* illustrate this. 6. *Poṛil*, 'world,' may be translated also 'grove.' 8. The Pāṇḍiyan land is sacred to Çivan. One of the greatest shrines is at Madura. See XXXVI; and II. 118. Others say that the Çōṛa land is the 'holy land,' on account of Çithambaram and Ārūr.

௩.

தாதாடுபூஞ்சோலைத்தத்தாய்! நமை ஆளும்
மாதாடும்பாகத்தன்வாழ்பதிஎன்?—கோதாட்டிப்
பத்தர் எல்லாம்பார்மேற்சிவபுரம்போற்கொண்டாடும்
உத்தரகோசமங்கைஊர்! ௧௨

௪.

செய்யவாய்ப்பைஞ்சிறகிற்செல்வீ! நஞ்சிந்தைசேர்
ஐயன், பெருந்துறையான் ஆறுரையாய்;—தையலாய்!
வான்வந்தசிந்தைமலங்கழுவவந்திழியும்
ஆனந்தங்காண் உடையான் ஆறு. ௧௬

௫.

கிஞ்சுகவாய் அஞ்சுகமே! கேடில் பெருந்துறைக்கோன்
மஞ்சன் மருவு' மலைபகராய்;—நெஞ்சத்
திருள் அகலவாள்வீசி இன்பம் அருமுத்தி
அருளு'மலை என்பது, காண், ஆய்ந்து. ௨௦

III.

The City of the King.

'O babbling bird, dweller in flowery grove with fragrance filled!
What is the TOWN where dwells our Lord, the partner of the Queen?'
'The CITY Uttara-kōça-mańgai named by men devout
And true, as Çiva-town on earth is prais'd!' 12

IV.

The King's River.

'Red-mouth'd, green-wing'd bright bird! Tell us the RIVER of the Sire
Who makes His home within our heart, great Perun-turrai's King!'
'O maid, the Master's RIVER is the rapture sent from heaven,
Come down, the foulness of our mind to cleanse.' 16

V.

The Mountain of the King.

'O parrot purple-mouth'd! Tell me the ever-during MOUNT
Of Perun-turrai's King, that hides its head in clouds.'—'O maid,
Behold and study well,—His MOUNT is bliss of sweet "RELEASE";
Where the soul's darkness flees, and light shines forth.' 20

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9. *Tāth-āḍu*, 'where bees feast on the pollen.' 11. See II. 120. 15. See II. 105, 106. *Kurraḷ*, 737. Comp. *Kurraḷ*, ch. lxxv, especially 742. 17. Ovid, Amores ii. 6: 'Tincta gerens rubro Punica rostra . . . .' 19. See II. 123, 124.

௬.

இப்பாடே வந்தியம்பு கூடுபுகல் என்கிளியே!
ஒப்பாடாச் சீருடையான் ஊர்வதென்னே?—எப்போதும்
தேன்புரையுஞ் சிந்தையராய்த் தெய்வப்பெண் ணேத்திசைப்ப
வான்புரவி ஊரு மகிழ்ந்து! ௨௪

௭.

கோற்றேன் மொழிக்கிள்ளாய்! கோதில் பெருந்துறைக்கோன்
மாற்றுரை வெல்லும் படைபகராய்;—ஏற்றுர்
அழுக்கடையா நெஞ்சுருக மும்மலங்கள் பாயும்
கழுக்கடை, காண், கைக்கொள் படை. ௨௮

௮.

இன்பான் மொழிக்கிள்ளாய்! எங்கள் பெருந்துறைக்கோன்
முன்பான் முழங்கு' முரசியம்பாய்!—அன்பால்'
பிறவிப் பகைகலங்கப் பேரின்பத் தோங்கும்
பருமிக்க நாதப்பறை. ௩௨

VI.

The King's Courser.

'Come hither, parrot mine! and tell, before thou seek'st thy cage,
The Lord of matchless glory, what rides He?'—'He joyous rides
Upon the Courser of the sky;—with honied thought the maids
Divine attending chaunt melodious praise!' 24

VII.

The King's Weapon.

'Parrot, whose words are honey from the bough! What Weapon pray
O'ercomes the foes of Perun-turrai's blameless King?'
'The triple Weapon that He wields, transfixes threefold sin,
Causing the souls from malice free to melt.' 28

VIII.

The King's Drum.

'Parrot, whose words as milk are sweet, tell me the martial Drum
That awful sounds before our Perun-turrai's King!'—'In love
It bids the foe of "birth" confounded flee,—and makes arise
All bliss of heaven: the joyous Nātha-drum.' 32

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22. See II. 116. 27, 28. See II. 109, 110. 32. See II. 107, 108; XLVI. 1.

௯.

ஆய மொழிக்கிள்ளாய்! அள்ளூறும் அன்பர்பால்
மேய பெருந்துறையான் மெய்த்தார் என்?—தீயவினை
நாளும் அணு காவண்ண’ நாயேனை ஆளுடையான்
தாளி அறு காம் உவந்த தார். ௩௬

௧0.

சோலைப் பசுங்கிளியே! தூநீர்ப் பெருந்துறைக்கோன்
கோலம் பொலியுங் கொடி கூறாய்!—சாலவும்
ஏதிலார் துண்ணென்ன மேல்விளங்கி ஏர்காட்டும்
கோதிலா ஏறாங்கொடி. ௪0

IX.

The King's Garland.

'Parrot, whose word is music, say, what is the GARLAND worn
By Perun-turrai's Lord, Who dwells in hearts where love wells up?'—
'Who owns me, worthless cur, and daily wards off "evil deeds,"—
He wears as WREATH the Tāḷi-arrugu.' 36

X.

The King's Banner.

'Green parrot of the grove declare, what BANNER glorious waves
Above the King of Perun-turrai's waters pure?'—'Aloft
The stainless BANNER of the bull resplendent gleams
In beauty manifest, while foes flee far.' 40

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36. See Lex. and II. 113, 114, where Çivan's garland is said to be made from the red water-lily. The *Cassia fistula* (*Kondrai*), whose leaves are beautiful, long, yellow, and fragrant, is his general adornment (Ainslie, vol. i. p. 60). 37. See II. 103, 104, which is corrupt!

உ0. ஆவது

திருப்பள்ளியெழுச்சி.

[திரோதானசுத்தி.]

[Metre: ஆசிரிய விருத்தம். Formula: –வி | –வி | –வி | –வி | –மா.]

க.

போற்றி! என் வாழ்முதல் ஆகிய பொருளே!
 புலர்ந்தது, பூங்கழற் கிணைதுணை மலர்கொண்
டேற்றி, நின் றிருமுகத் தெமக்கருண் மலரும்
 எழினகை கொண்டுநின் றிருவடி தொழுகோம்,
சேற்றிதழ்க் கமலங்கண் மலருந்தண் வயல்சூழ்
 திருப்பெருந் துறை உறை சிவபெரு மானே!
ஏற்றுயர்கொடி உடையாய்! எனை உடையாய்!
 எம்பெருமான்! பள்ளி எழுந்தருளாயே!

MORNING HYMN IN THE TEMPLE
OR
THE ROUSING FROM THE SACRED COUCH[1].

'THE FREEDOM OF THE UPLIFTED SOUL.'

HYMN XX.

I.

Hail! Being, Source to me of all life's joys! 'Tis dawn;
 upon Thy flower-like feet twin wreaths of blooms we lay,
And worship, 'neath the beauteous smile of grace benign
 that from Thy sacred face beams on us. Çiva-Lord,
Who dwell'st in Perun-turrai[2] girt with cool rice-fields,
 where 'mid the fertile soil th' expanding lotus blooms!
Thou on Whose lifted banner is the Bull[3]! Master!
 Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE! 4

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[1] The image of the god is laid upon a couch each evening, and taken up in the morning. This *reveille* is the first business of the day. This seems strangely at variance with ver. 5. [2] This was composed in Perun-turrai, 'the great harbour,' where the poet went to buy horses for his King, and was made a disciple (p. xxi). [3] The bull is Çivan's emblem. He rides on a white bull. It is also on his banner (XIX. 40). The bull-headed *Nandi*, whose image is everywhere in South India, is his Lord High Chamberlain.

உ.

அருணன் இந்திரன் றிசை அணுகினன்; இருள்போய்
அகன்றது உதய’நின்மலர்த்திருமுகத்தின்
கருணையின் சூரியன் எழ எழ நயனக்
கடிமலர் மலர மற்றண்ணல் அங்கண்ணும்
திரணிரை அறுபதமுரல்வன. இவையோர்
திருப்பெருந் துறையுறை சிவபெருமானே!
அருணிதிதரவரும் ஆனந்தமலையே!
அலைகடலே! பள்ளி எழுந்தருளாயே! அ

௩.

கூவினபூங்குயில்கூவினகோழி;
குருகுகள் இயம்பின, இயம்பினசங்கம்;
ஓவினதாரகை, ஒளி ஒளி உதயத்
தொருப்படுகின்றது, விருப்பொடுநமக்குத்
தேவநற்செறிகழற்றாளிணைகாட்டாய்!
திருப்பெருந்துறை உறைசிவபெருமானே!

II.

The sun has neared the eastern bound[1]; darkness departs;
dawn broadens out; and, like that sun, the tenderness
Of Thy blest face's flower uprising shines; and so,
while bourgeons forth the fragrant flower of Thine eyes' beam,
Round the King's dwelling fair hum myriad swarms of bees[2].
See, Çiva-Lord, in Perun-turrai's hallowed shrine Who dwell'st!
Mountain of bliss, treasures of grace Who com'st to yield!
O surging Sea! FROM OFF THY COUCH IN GRACE ARISE! 8

III.

The tender Kuyil's[3] note is heard; the cocks have crowed;
the little birds sing out; sound loud the tuneful shells[4];
Starlights have paled; day's lights upon the eastern hill
are mustering. In favouring love O show to us
Thy twin feet, anklet-decked[5], divinely bright;—
Çiva-Lord, in Perun-turrai's hallowed shrine Who dwell'st!

[1] The original says, 'Indra's region,' since he is regent of the East. There are eight points of the compass. Over each a deity presides. [2] This passage is a curious *double entendre*. It may also be rendered 'the vast assembled host sing the six-syllables': *ōm-çi-vā-ya-na-maḥ*. The bees, or winged beetles, are called by metonomy 'six-feets.' [3] Comp. VII. 29. The Koil or Kuyil, for which there is no English name. See XVIII. [4] The *Çaṅkha*, or conch-shell, used in the temple music. [5] Worn especially by kings and heroes.

யாவரும் அறிவரியாய்! எமக்கெளியாய்!
　　எம்பெருமான்! பள்ளி எழுந்தருளாயே! ௧௨

௪.

இன்னிசைவீணையரியாழினர் ஒருபால்;
　　இருக்கொடுதோத்திரமியம்பினர் ஒருபால்;
துன்னியபிணைமலர்க்கையினர் ஒருபால்;
　　தொழுகையர் அழுகையர் துவள்கையர் ஒருபால்;
சென்னியில் அஞ்சலி கூப்பினர் ஒருபால்;—
　　திருப்பெருந்துறை உறைசிவபெருமானே!
என்னையும் ஆண்டுகொண்டின்னருள்புரியும்
　　எம்பெருமான்! பள்ளி எழுந்தருளாயே! ௧௬

௫.

'பூதங்கடோறுநின்றாய்' எனின் அல்லால்
　　'போக்கிலன், வரவிலன்,' எனநினைப்புலவோர்
கீதங்கள்பாடுதல் ஆடுதலல்லால்
　　கேட்டறியோம் உனைக்கண்டறிவாரைச்,
சீதங்கொள்வயற்றிருப்பெருந்துறைமன்னு!
　　சிந்தனைக்குமரியாய் எங்கண்முன்வந்

Thee all find hard to know; easy to us Thine own!
　　Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE! 12

IV.

There stand the players on the sweet-voiced lute and lyre;
　　there those that utter praises with the Vēdic chaunt;
There those whose hands bear wreaths of flowers entwined;
　　there those that bend, that weep, in ecstasy that faint;
There those that clasp above their heads adoring hands;—
　　Çiva-Lord, in Perun-turrai's hallowed shrine Who dwell'st!
Me too make Thou Thine own, on me sweet grace bestow!
　　Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE! 16

V.

'Thou dwell'st in all the elements,' 'tis said; and yet
　　'Thou goest not, nor com'st;' the sages thus have sung
Their rhythmic songs. Though neither have we heard nor learnt
　　of those that Thee by seeing of the eye have known.
Thou King of Perun-turrai, girt with cool rice-fields,
　　to ponder Thee is hard to human thought. To us

தேதங்கள் அறுத்தெம்மை ஆண்டருள்புரியும்
எம்பெருமான்! பள்ளி எழுந்தருளாயே! ௨௦

௬.

பப்பறவீட்டிருந்துணருநின்னடியார்
பந்தனைவந்தறுத்தார், அவர்பலரும்
மைப்புறுகண்ணியர்மானுடத்தியல்பின்
வணங்குகின்றார், அணங்கின்மணவாளா!
செப்புறுகமலங்கண்மலருந்தண்வயல்சூழ்
திருப்பெருந்துறை உறைசிவபெருமானே!
இப்பிறப்பறுத்தெமை ஆண்டருள்புரியும்
எம்பெருமான்! பள்ளி எழுந்தருளாயே! ௨௪

௭.

அதுபழச்சுவை என அமுதென அறிதற்
கரிதென, எளிதென அமரரும் அறியார்.
இது அவன்றிருவுருவிவன் அவனெனவே
எங்களை ஆண்டுகொண்டிங்கெழுந்தருளும்.

In presence come! Cut off our ills! In mercy make us Thine!
Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE! 20

VI.

Thy saints, who sinless in Thy home abide and know,
have come, their bonds cast off; and now, a mighty host,
With beauteous garlands decked, and clothed in human shape,
they all adore Thee, Bridegroom of the Goddess dread!
Çiva-Lord, Who dwell'st in Perun-turrai's hallow'd shrine,
girt with cool rice-fields, where th' empurpled lotus blooms!
Cut off this 'birth[1],' make us Thine own, bestow Thy grace!
Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE! 24

VII.

'The flavour of the fruit is that;' 'ambrosia that;'
'that's hard;' 'this easy:' thus Immortals too know not!
'This is His sacred form; this is Himself:' that we
may say and know, make us Thine own; in grace arise!

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[1] Compare Pope's *Nālaḍiyār*, chap. xi. pp. 66–68.

மதுவளர்பொழிற்றிருவுத்தரகோச
    மங்கை உள்ளாய்! திருப்பெருந்துறைமன்னா!
எது எமைப்பணிகொளுமாறதுகேட்போம்.
    எம்பெருமான்! <u>பள்ளி எழுந்தருளாயே!</u> ௨அ

அ.

முந்தியமுதனடுவிறுதியும் ஆனாய்.
    மூவரும் அறிகிலரியாவர்மற்றறிவார்?
பந்தணைவிரலியுநீயு' நின்னடியார்
    பழங்குடிறொறும் எழுந்தருளியபரனே!
செந்தழல்புரைதிருமேனியுங்காட்டித்,
    திருப்பெருந்துறை உறைகோயிலுங்காட்டி,
அந்தணனாவதுங்காட்டி, வந்தாண்டாய்!
    ஆரமுதே! <u>பள்ளி எழுந்தருளாயே!</u> ௩௨

கூ.

விண்ணகத் தேவருநண்ணவு' மாட்டா
    விழுப்பொருளே! உன்தொழுப்படி யோங்கள்

In Uttara-kōça-maṅgai's[1] sweet perfumèd groves
    Thou dwell'st! O King of Perun-turrai's hallowed shrine!
What service Thou demandest, Lo! we willing pay.
    Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE! 28

VIII.

Before all being First, the Midst, the Last art Thou.
    The Three[2] know not Thy nature: how should others know?
Thou, with Thy tender Spouse, Thy servants' lowly huts
    in grace didst visit, entering each, Supernal One!
Like ruddy fire Thou once didst show Thy sacred form;
    didst show me Perun-turrai's temple, where Thou dwell'st;
As Anthaṇan[3] didst show Thyself, and make me Thine.
    Ambrosia rare! FROM OFF THY COUCH IN GRACE ARISE! 32

IX.

The gods in heaven who dwell may not approach Thy seat!
    O Being worthiest! Yet us who at Thy foot

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[1] Uttara-kōça-maṅgai, an ancient Pāṇḍiyan capital, eight miles south-west of Ramnad. [2] i.e. Indra, Brahmā, and Vishṇu. [3] A title of Brāhmans. See Pope's *Kurraḷ*, in Lex.

மண்ணகத்தேவந்துவாழச்செய்தானே!
    வண்டிருப்பெருந்துறையாய்! வழியடியோம்
கண்ணகத்தேநின்றுகளிதருதேனே!
    கடல் அமுதே! கரும்பே! விரும்படியார்
எண்ணகத்தாய்! உலகுக்குலகாணுய்!
    எம்பெருமான்! பள்ளி எழுந்தருளாயே! ௩௬

கo.

புவனியிற்போய்ப்பிறவாமை இஞ்ஞம்
    போக்குகின்ரேம் அவமே. இந்தப்பூமி
சிவன் உய்யக்கொள்கின்றவாறென்றுநோக்கித்
    திருப்பெருந்துறை உறைவாய்! திருமாலாம்
அவன்விருப்பெய்தவு’மலரவன் ஆசைப்
    படவுநின்னலர்ந்தமெய்க்கருணையுநீயும்
அவனியிற்புகுந்தெமை ஆட்கொள்ளவல்லாய்,
    ஆரமுதே! பள்ளி எழுந்தருளாயே! ௪0

கஎ. இஞ்ஞம் = இந்நாள்நாம்.

Pay homage, Thou to earth descending, madèst blest.
    Dweller in fertile Perun-turrai's shrine! our eyes
Beheld Thee; honied sweetness made our being glad.
    Ambrosia of the sea! Sweetest of sweets! Thou art
Within Thy longing servants' thought!—Soul of this world!—
    Our mighty Lord! FROM OFF THY COUCH IN GRACE ARISE! 36

X.

Said sacred Māl and flower-born Ayan as they gazed
    on Çivan's form, 'This day in vain we spend and cry.
'Tis time we went to earth and there were born. 'Tis earth,
    'tis earth alone where Çivan's grace is wont to save.'
Thou King, Who dwell'st in Perun-turrai's[1] hallow'd shrine,
    mighty Thou wert to enter earth, and make us Thine!
Thou and the Grace, that flower-like blooms from forth Thy form,
    Ambrosia rare! FROM OFF THY COUCH IN GRACE ARISE! 40

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[1] *Perun-turrai* ('the great haven') was to the sage very much what Jerusalem, the Holy, was to the Hebrew Psalmists and Prophets; and what Jerusalem, the Golden, is to Christians now.

உக. ஆவது

கோயின் மூத்த திருப்பதிகம்.

[அநாதியாகிய சற்காரியம்.]

[Metre : ஆசிரிய விருத்தம். Formula : -மா | -மா | -காய் twice.]

க.

உடையாள் உன்றன் நடுவிருக்கும்;
    உடையா ணடுவு ணீ இருத்தி;
அடியே னடுவுள் இருவீரும்
    இருப்ப தானால் அடியேன் உன்
அடியார் நடுவுள் இருக்கும் அருளைப்
    புரியாய், பொன் னம்பலத்தெம்
முடியா முதலே! என்கருத்து
    முடியும் வண்ண' முன்னின்றே! ௪

THE ANCIENT SACRED TEMPLE-SONG

OR

'ETERNAL REALITY.'

HYMN XXI.

I.

The Mistress dwells in midmost of Thyself;
    within the Mistress centred dwellest Thou;
Midst of Thy servant if Ye Both do dwell,
    to me Thy servant ever give the grace
Amidst Thy lowliest servants to abide;
    our Primal Lord, Whose Being knows no end,
Who dwellest in the sacred golden porch,
    still present to fulfil my heart's intent! 4

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1. Note XIII. *Çatti* is 'divine grace.' 3. Lines 3, 13-16, 34 are irregular in metre.
4. Comp. Psalm xxvii.

உ.

முன்னின் ருண்டாய் எனைமுன்னம்;
இயானும் அதுவே முயல்வுற்றுப்
பின்னின் றேவல் செய்கின்றேன்;
பிற்பட் டொழிந்தேன், பெம்மானே!
என்னின் றருளி வரநின்று
போந்தி டென்னு விடில் அடியார்
உன்னின் றிவனர் என்னுரோ?
பொன்னம் பலக்கூத் துகந்தானே! அ

ஈ.

உகந்தா னேஅன் புடை அடிமைக்'
உருகா உள்ளத் துணர்விலியேன்,
சகந்தான் அறிய முறை இட்டாற்
றக்க ஆறன் றென்னுரோ?
மகந்தான் செய்து வழிவந்தார்
வாழ வாழ்ந்தாய், அடியேற்குன்
முகந்தான் றூரா விடின் முடிவேன்,
பொன்னம் பலத்தெம் முழுமுதலே! கஉ

II.

I have not swerved.

E'erwhile in presence here Thou mad'st me Thine;
and I even so to be with effort strain:
I follow Thee, and Thy behests fulfil;
but still I here behind am left, great Lord!
If Thou appear not now in grace, and bid
me come, will not Thy servants doubting say,
'And who was he that stood erewhile with Thee,'
Who joyest in the golden hall to dance? 8

III.

'He joy'd erewhile in loving service done,'—
if I, with heart of feeling reft made hard
By grief, complain, for all the world to know,—
will they not say, 'This is no fitting thing?'
Thy faithful ones, the sacrifice performed,
now dwell in bliss with Thee, and Thou with them.
If Thou Thy face to me turn not, I die,—
life's Source, Who dwellest in the golden court! 12

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11. See legend, § 5, p. xxviii.

சு.

முழுமுத லே! ஐம் புலனுக்கும்
மூவர்க் கும் என் றனக்கும்
வழிமுத லே! நின் பழ அடியார்
திரள்வான் குழுமிக்
கொழுமுத லே! யருட் திருக்க
இரங்குங் கொல்லோ, என்
றழுமது வே அன் றிமற்றென்
செய்கேன்? பொன்னம் பலத்தரைசே! கசு

ரு.

அரைசே! பொன்னம் பலத்தாடும்
அமுதே! என்றுன் னருணோக்கி,
இரைதேர் கொக்கொத் திரவுபகல்
ஏசற் றிருந்தே வேசற்றேன்;
கரைசேர் அடியார் களிசிறப்பக்
காட்சி கொடுத்துன் னடியேன்பால்
பிரைசேர் பாலி னெய்ப்போலப்,
பேசா திருந்தால் ஏசாரோ? உ0

IV.

Thou Source of All! Guide to the senses five;
and to the Three; to me, too, in life's way!
Thine ancient servants' thronging multitude
is gathered now within the heavenly courts.
Fount of all brightness! Thou hast given them grace;
shall I not cry, 'To me show pity too?'
And so I weep,—what other can I do?—
Thou King of Tillai's sacred court of gold! 16

V.

'King, Dancer in the golden court,
Ambrosia,'—looking for Thy grace,—I cry.
Like patient heron watching for its prey,
by night and day, I drooping 'bide and mourn.
Thy saints have reached the shore,—in joy they shine;
to me if Thou deny that vision bright,—
Like butter hidden in the curdled milk,—
still silent, will not they reproach? 20

---

13. 'Accende lumen sensibus.'

சா.

ஏசா நிற்பர் என்னை உனக்
 கடியான் என்று பிறர் எல்லாம்
பேசா நிற்ப ரியான்றானும்
 பேணு நிற்பே னின்னருளே!
தேசா! நேசர் சூழ்ந்திருக்குந்
 திருவோ லக்கஞ் சேவிக்க
ஈசா! பொன்னம் பலத்தாடும்
 எந்தாய்! இனித்தான் இரங்காயே! உச

எ.

இரங்கு' நமக்கம் பலக் கூத்தன்,—
 என்றென் றேமாந் திருப்பேனை
அருங்கற் பனைகற் பித்தாண்டாய்;
 ஆள்வா ரிலிமா ட்டாவேனோ?
நெருங்கும் அடியார்க ளு'நீயு'
 நின்று நிலாவி விளையாடு'
மருங்கே சார்ந்து வர, எங்கள்
 வாழ்வே! வா என் றருளாயே! உஅ

VI.

Even they will heap reproach upon my name,
 revile, and scoffing point me out as Thine;
While others all will utter various speech;
 but I will cherish yearnings for Thy grace.
Teacher!—that I amid Thy loving ones
 may render service in the sacred hall,—
Father!—Who dancest in the golden court,—
 henceforth, O Ruler, pity show to me! 24

VII.

'Show pity, Dancer in the golden court,'
 with ever-yearning soul I pray. Of old,
Rare teaching didst Thou give, and mad'st me Thine!
 Shall I become mere beast, with none to own?
Thy saints around Thee throng, where Thou and they,
 in happy sport commingled, ever dwell.
That I may thither rise to join the band,
 our only Bliss, in grace O bid me come! 28

அ.

அருளா தொழிந்தால், அடியேனை
　　அஞ்சேல் என்பார் ஆர் இங்குப்?
பொருளா என்னைப் புகுந்தாண்ட
　　பொன்னே! பொன்னம் பலக்கூத்தா!
மருளார் மனத்தோ டுனைப்பிரிந்து
　　வருந்து வேனை வா என்றுன்
தெருளார் கூட்டங் காட்டாயேற்,
　　செத்தே போனாற் சிரியாரோ? ௩௨

கூ.

சிரிப்பார், களிப்பார், தேனிப்பார்,
　　திரண்டு திரண்டுன் றிருவார்த்தை
விரிப்பார், கேட்பார், மெச்சுவார்,
　　வெவ்வே றிருந்துன் றிருநாமந்
தரிப்பார், பொன்னம் பலத்தாடுந்
　　தலைவா, என்பார். அவர்முன்னே
நரிப்பாய் நாயேன் இருப்பேனோ?
　　நம்பீ! இனித்தா ன்ல்காயே! ௩௬

VIII.

Whom have I save Thee?

Grace if Thou show not to Thy servant, who
　　is here to bid me cast away my fears?
All gold, Thou entering here, mad'st me Thine own,
　　as thing of worth; Dancer in court of gold!
Me, from Thee severed, with bewildered mind,
　　and troubled sore, ah! bid to come to Thee.
If Thou show not Thy glorious fellowship,
　　I die; and then will not men scoff? 32

IX.

The joys of Çivan's paradise.

They smile, they joy, honied delights they quaff,
　　in thronging crowds Thy words expound and hear,
And loud extol. Then each apart repeats
　　the saving mystery of Thy sacred Name.
'Our Head, Who dancest in the golden court,'
　　they cry. Before these blessed ones, shall I
Like dog, that jackals chase and scare, remain?
　　My Teacher, even now bestow Thy grace! 36

கo.

நல்கா தொழியா னமக்கென்றுன்
  னாமம் பிதற்றி, நயனநீர்
மல்கா, வாழ்த்த வாய்குழறா,
  வணங்கா, மனத்தா னினைந்துருகிப்
பல்கால் உன்னைப் பாவித்துப்
  பரவிப், பொன்னம் பலம் என்றே
ஒல்கா நிற்கும் உயிர்க்கிரங்கி
  அருளாய்! என்னை உடையானே! ௪௦

X.

Let not my trust be vain!

'He will not cease to pour on us His gifts,'—
  thus have I raving named Thy Name,
My eyes with tears were fill'd,—my praising mouth
  falter'd,—I bow'd,—in thought with melting soul
Many a time Thine image I recalled,—
  and uttering praises named the golden court.
My Master, grant Thy grace to me, and oh!
  have pity on the soul that pines for Thee! 40

உஉ. ஆவது

கோயிற்றிருப்பதிகம்.

[அனுபோக இலக்கணம்.]

[Metre : ஆசிரிய விருத்தம். Formula : – வி | – மா | – வி | – மா || – வி | – வி | – மா.]

க.

மாறிநின் றென்னை மயக்கிடும் வஞ்சப்
    புலனைந்தின் வழிஅடைத் தமுதே
ஊறிநின்றென்னுள் எழுபரஞ்சோதி,
    உள்ளவாகாணவந்தருளாய்!
தேறலின் றெளிவே! சிவபெருமானே!
    திருப்பெருந்துறை உறைசிவனே!
ஈறிலாப்பதங்களியாவையுங்கடந்த
    இன்பமே! என்னுடை அன்பே! ச

THE SACRED TEMPLE-LYRIC.

[AN ANAPHORETIC DECAD.]

'THE CHARACTERISTICS OF SACRED ENJOYMENT.'

HYMN XXII.

I.

Show me Thy Face.

With changing wiles the senses five bewilder me :
    their course Thou dost close up, Ambrosial Fount !
Come, Light Superne, that ever springing fill'st my soul !
    and give me grace to see Thee as Thou art.
Essential Sweetness pure ! O mighty Çiva-Perumān,
    Who dwell'st in Perun-turrai's sacred shrine !
O Thou, the bliss all endless happy stations yield,
    transcending far, my Pleasure and my Love ! 4

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1. See T. V. U. P., Canto V. 62. Comp. the beautiful Aphorism (Sūttram) viii in Çiva-ñāna-bōdham.

உ.

அன்பினால் அடியேன் ஆவியோடாக்கை
ஆனந்தமாய்க்கசிந்துருக
என்பரமல்லா இன்னருடந்தாய்;
யானிதற்கிலன் ஓர்கைம்மாறு.
முன்புமாய்ப்பின்புமுழுதுமாய்ப்பரந்த
முத்தனே! முடிவிலாமுதலே!
தென்பெருந்துறையாய்! சிவபெருமானே!
சீருடைச்சிவபுரத்தரைசே! அ

ங.

அரைசனே! அன்பர்க்கடியனேனுடைய
அப்பனே! ஆவியோடாக்கை
புரைபுரைகனியப்புகுந்துநின்றுருக்கிப்
பொய்யிருள்கடிந்தமெய்ச்சுடரே!
திரைபொராமன்னும் அமுதத்தெண்கடலே!
திருப்பெருந்துறை உறைசிவனே!

II.

Praise for grace imparted.

In LOVE, Thy servant's soul and body thrilling through,
and melting all my heart with rapturous bliss,
Thou hast bestowed sweet grace beyond my being's powers;—
and I for this have no return to give!
Thou art before! Thou art behind! Thou art the Free,
through all diffus'd! Thou First, without an end!
South-Perun-turrai's Lord! O Çiva-Perumān!
Çiva-Puram's ever-glorious KING! 8

III.

Inspire me to feel and utter the very truth regarding Thee.

O KING, the slave of Thine own loving ones am I.
Father! not soul alone but body too,
Thou enterest melting, and with sweetness fill'st each pore.
Thou dost disperse false darkness, O true Light!
Ambrosial Sea, whose clearness knows no ruffling wave!
Çivan, Who dwell'st in Perun-turrai's shrine!

உரை உணர்விறந்துநின்றுணர்வதோர் உணர்வே!
யான் உன்னை உரைக்கும் ஆறுணர்த்தே! ௧௨

ச.

உணர்ந்தமாமுனிவரும்பரோடொழிந்தார்;
உணர்வுக்குந்தெரிவரும்பொருளே!
இணங்கிலியெல்லாவுயிர்கட்குமுயிரே!
எனைப்பிறப்பறுக்குமெம்மருந்தே!
திணிந்ததோர் இருளிற்றெளிந்ததூவெளியே!
திருப்பெருந்துறை உறைசிவனே!
குணங்கடாமில்லா இன்பமே! உன்னைக்
குறுகினேற்கினி என்னகுறையே? ௧௬

ரு.

குறைவிலாநிறைவே! கோதிலா அமுதே!
ஈறிலாக்கொழுஞ்சுடர்க்குன்றே!
மறையுமாய், மறையின்பொருளுமாய், வந்தென்
மனத்திடைமன்னியமன்னே!
சிறைபெருநீர்போற்சிந்தைவாய்ப்பாயுந்
திருப்பெருந்துறை உறைசிவனே!

Thou Thought unique, thinking what passes word and thought!
teach me to KNOW the way to speak of Thee! 12

IV.

Sages that KNOW all else; the heav'nly ones and all
the others, scarce can KNOW Thee, Being rare!
Life of all lives, with none confused! My healing Balm,
that from 'Embodiments' my spirit frees!
Pure Light, clear shining 'mid the darkness dense!
Çivan, Who dwell'st in Perun-turrai's shrine!
O Bliss, of qualities devoid! Henceforth to me,
who have to Thee drawn nigh, what can there LACK? 16

V.

Fulness, that knows no LACK; ambrosial Essence pure!
O unscaled mount of ever-blazing light!
Thou art the Vēda,—Thou the mystic Vēda's sense.
Within my mind Thou coming, 'bid'st its Lord!
As torrents burst their bounds, Thou rushest through my soul!
Çivan, Who dwell'st in Perun-turrai's shrine!

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12. See Martineau's Types of Ethical Theory, vol. i. pp. 83, 200. Aristotle's definition of God: *καὶ ἔστιν ἡ νόησις, νοήσεως νόησις*: 'thought of thought.'

இறைவனே, நீ என்னுடலிடங்கொண்டாய்;
இனி உன்னை என்னிரக்கேனே? ௨௦

௬.

இரந்திரந்துருக என்மனத்துள்ளே,
எழுகின்றசோதியே! இமையோர்
சிரந்தனிற்பொலியுங்கமலச்சேவடியாய்!
திருப்பெருந்துறை உறைசிவனே!
நிரந்த ஆகாயநீர்நிலந்தீகால்
ஆயவை அல்லையாய்! ஆங்கே
கரந்ததோருருவே! களித்தனன் உன்னைக்
கண்ணுறக்கண்டுகொண்டின்றே! ௨௪

௭.

இன்றெனக்கருளி இருள் கடிந்துள்ளத்
தெழுகின்றஞாயிறே போன்று
நின்றநின்றன்மைநினைப்பறநினைந்தே
னீயலாற்பிறிதுமற்றின்மை

O King, my body hast Thou made Thine home; henceforth
what blessings shall Thy suppliant ASK of Thee? 20

VI.

That I may ever ASK and melt, within my mind,
O Light, Thou dost arise! In beauty shines
On heavenly heads the lotus of Thy roseate feet!
Çivan, who dwell'st in Perun-turrai's shrine!
The boundless ether, water, earth, fire, air;—all these
Thou art; and none of these Thou art; but dwell'st
In these conceal'd, O formless One! My heart is glad
that with these eyes THIS DAY I've seen Thee clear! 24

VII.

THIS DAY on me in grace Thou risest bright, a Sun,
bidding from out my mind the darkness flee!
That thought may cease upon Thy nature manifest,
I think. Beside Thee all that is is nought,—

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24. A various reading (உருவே) gives 'O Form unique!'

சென்றுசென்றணுவாய்த்தேய்ந்துதேய்ந் தொன்றாந்
திருப்பெருந்துறை உறைசிவனே!
ஒன்றுநீ அல்லை அன்றி ஒன்றில்லை,
ஆருன்னை அறியகிற்பாரே? உஅ

அ.

பார்பதம் அண்டம் அனைத்துமாய்முளைத்துப்
பரந்ததோர்படர் ஒளிப்பரப்பே!
நீர் உறுதீயே! நினைவதேல் அரிய
நின்மலா! நின்னருள்வெள்ளச்
சீர் உறுசிந்தை எழுந்ததோர்தேனே!
திருப்பெருந்துறை உறைசிவனே!
ஆருறவெனக்கிங்கார் அயல் உள்ளார்?
ஆனந்தம் ஆக்கும் என்சோதீ! ௩உ

௯.

சோதியாய்த் தோன்றும் உருவமே! அருவாம்
ஒருவனே! சொல்லுதற்கரிய,
ஆதியே! நடுவே! அந்தமே! பந்தம்
அறுக்கும் ஆனந்தமாகடலே!

Moving ever,—as atoms ever wasting,—Thou art One!
Çivan, Who dwell'st in Perun-turrai's shrine!
Thou art not anything; without Thee nothing is;
who are they that can know Thee as Thou art? 28

VIII.

Expanse of light, that everywhere through every world,
o'er earth and heaven springs forth and spreads alone!
Thou Fire in water hid! O Pure One, if of Thee
we think, Thou'rt hard to reach. Fountain of grace,
Upspringing in the thought devout, as honey sweet!
Çivan, in Perun-turrai's sacred shrine
Who dwell'st,—who are my kindred here, and strangers who?
my Light, Thou changest all to rapturous joy! 32

IX.

O Form, beheld in radiant LIGHT made manifest;
Thou only Mystic One, Who wear'st no form;
Thou First! Thou Midst! Thou Last! Great Sea of rapturous joy!
Thou that dost loose our being's bonds!

தீதிலாநன்மைத்திருவருட்குன்றே!
திருப்பெருந் துறை உறைசிவனே!
யாதுநீ போவதோர் வகை? எனக் கருளாய்
வந்துநின் னிணை அடி தந்தே! ௩௯

௧௦.

தந்ததுன்றன்னைக், கொண்ட தென்றன்னைச்,
சங்கரா! ஆர்கொலோசதுரர்?
அந்தம் ஒன்றில்லா ஆனந்தம்பெற்றேன்,
இயாதுநீபெற்றதொன்றென்பால்?
சிந்தையே கோயில் கொண்ட எம்பெருமான்!
றிருப்பெருந் துறை உறை சிவனே!
எந்தையே! ஈசா! உடலிடங்கொண்டாய்,
யானிதற் கிலன் ஓர் கைம்மாறே! ௪௦

Thou sacred Hill of grace and good, from evil free!
Çivan in sacred Perun-turrai's shrine
Who dwell'st! There is no way for Thee to part from me!
Come, GIVE to me to worship at Thy feet! 36

X.

What Thou hast GIVEN is THEE; and what hast gained is ME:
O Çaṅkarā, who is the knowing one?
I have obtained the rapturous bliss that knows no end;
yet now, what one thing hast Thou gained from me?
Our Perumān, Who for Thy shrine hast ta'en my thought!
Çivan, Who dwell'st in Perun-turrai's courts!
My Father, and my Master! Thou hast made this frame
Thine home; for this I know no meet return! 40

40. See lines 4, 6, and 20.

உரு. ஆவது

செத்திலாப் பத்து.

[சிவானந்தம் அளவறுக் கொணுமை.]

[Metre: ஆசிரிய விருத்தம், eight feet.]

க.

பொய்யனேன் அகநெகப் புகுந்தமு தூறும்
புது மலர்க் கழல்இணை அடி பிரிந்தும்,
கையனேன் இன்னுஞ் செத்திலேன், அந்தோ,
விழித்திருந் துள்ளக் கருத்தினை இழந்தேன்.
ஐயனே! அரசே! அருட்பெருங் கடலே!
அத்தனே! அயன் மாற்கறி ஒண்ணுச்
செய்யமே னியனே! செய்வகை அறியேன்;
திருப்பெருந்துறை மேவிய சிவனே!

WEARINESS OF LIFE.

(THE INFINITY OF BLISS IN ÇIVAN.)

HYMN XXIII.

I.

Sever'd from Thee I cannot live.

I, false, am sever'd from the flow'ry feet that, entering here,
made my soul melt, distilling nectar sweet.
Yet I, poor wretch, die not as yet; but, in a waking dream,
the inner purpose of my soul I've lost.
O Teacher,—King,—Great Sea of grace,—Father,—Whose roseate form
Ayan and Māl could never come to know,—
I know not what to do, O ÇIVAN, Thou Who didst draw near
IN SACRED PERUN-TURRAI'S SHRINE TO DWELL! 4

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4. See L. 28.

உ.

புற்றும் ஆய், மரம் ஆய்ப், புனல் காலே
உண்டி ஆய், அண்ட வாணரும் பிறரும்
வற்றி யாரு'நின் மலர் அடி காணு
மன்ன! என்னைஓர் வார்த்தைஉட் படுத்துப்
பற்றினுப்;—பதையேன், மன'மிக உருகேன்;
பரிகி லேன்பரி யாஉடற்னனைச்
செற்றிலேன்; இன்னுந் திரிதருகின்றேன்;
திருப்பெருந்துறை மேவிய சிவனே! அ

௩.

புலையனேனையும் பொருள்என நினைந்துன்
அருள்புரிந்தனை; புரிதலுங் களித்துத்
தலையினுண்டந் தேன், விடைப் பாகா!
சங்கரா! எண்ணில் வானவர்க் கெல்லாம்
நிலையனே! அலை நீர்விடம் உண்ட
நித்தனே! அடையார்புரம் எரித்த

II.

Still I wander here.

Ant-hills were they, and trees were they; water and air
their food; thus heavenly ones, and others too,
Were sore distresst, but none Thy flow'ry feet beheld,
O King! Me, mastered with a single word,
Thou held'st erewhile. I pant not now, nor melt in mind subdued;
I feel no love devout; this loveless frame
I've not subdued; I wander yet, ÇIVAN, Who didst draw near
IN SACRED PERUN-TURRAI'S SHRINE TO DWELL! 8

III.

Where are my old joys?

Ev'n me, the meanest one, Thou didst as thing of worth regard,
and gav'st Thy grace; and giving mad'st me glad.
I trod on air, O Rider of the Steed!—Author of good!
To all heaven's countless hosts the Dwelling-place!
Eternal One! Who atest poison from the billowy sea!
The cities of Thy foes Thou didst consume!

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5. Comp. VIII. 19, 20. They performed arduous penances. Such legends are in every *Purāṇam*..
10. Lit. 'walked on my head.'

சிலைய னே! எனைச் செத்திடப் பணியாய்;
திருப்பெ ருந்துறை மேவிய சிவனே! ௧உ

௪.

அன்பர் ஆகிமற் றருந்தவ' முயல்வார்
அயனு' மாலு'மற் றழல் உறுமெழுகாம்
என்ப ராய்நினை வார் எனைப் பலர்
நிற்க இங்கெனை எற்றினுக் காண்டாய்?
வன்ப ராய்முரு டொக்கும் என் சிந்தை;
மரக்கண்; என்செவி இரும்பினும் வலிது;
தென்ப ராய்த் துறை யாய், சிவ லோகா!
திருப்பெ ருந்துறை மேவிய சிவனே! ௧௬

௧௪. Metre requires பல்லர்.

௫.

ஆட்டுத் தேவர்தம் விதிஒழித் தன்பால்
ஐய னே, என் றுன் அருள் வழி இருப்பேன்!
நாட்டுத் தேவரு' நாட' ரும் பொருளே!
நாத னே! உனைப் பிரிவுறா அருளைக்

Bowman!—Command that I should die,—Çivan, Who didst draw near
AND DWELL'ST IN SACRED PERUN-TURRAI'S SHRINE! 12

IV.

Why didst Thou make me Thine?

Thy loving ones, and those who wrought hard deeds of penitence,
Ayan and Māl too, joyous, melted then
Like wax before the fire, thinking on me; while many a one
here stood around! Why didst Thou make me Thine?
My mind was like the gnarl'd and knotted tree; like senseless wood
my eye; harder than iron my dull ear.
Thou rul'st the south-shore! Lord of Çiva-world, Who didst draw near
IN SACRED PERUN-TURRAI'S SHRINE TO DWELL! 16

V.

I know no other gods but Thee.

I've left the law of 'sportive gods.' In love I neared Thee, named
Thee 'Teacher';—in Thy gracious way I'll 'bide.
O Being rare,—Whom ev'n the 'earth-born gods' find not,—that Thee
I may not quit, O Ruler, show me grace!

17–20. Perhaps (1) deities worshipped by rustics; (2) Brāhmans and deified saints; and (3) the Vēdic and Pauranic gods.

காட்டித் தேவநின் கழல் இணை காட்டிக்,
காய மாயத்தைக் கழித்தருள் செய்யாய்;
சேட்டைத் தேவர் தந் தேவர்பி ரானே!
திருப்பெ ருந்துறை மேவிய சிவனே! ௨0

௬.

அறுக்கி லேன் உட றுணிபடத் தீப்புக்
கார்கி லேன்றிரு அருள்வகை அறியேன்;
பொறுக்கி லேன் உடல் போக்கிடங் காணேன்;
போற்றி, போற்றி, என் போர்விடைப் பாகா!
இறக்கி லேன் உனைப் பிரிந்தினி திருக்க
என்செய்கேன்? இதுசெய்க, என்றருளாய்!
சிறைக்க ணேபுன லிலவிய வயல்சூழ்
திருப்பெ ருந்துறை மேவிய சிவனே! ௨௪

௭.

மாய னே! மறி கடல்விடம் உண்ட,
வான வா! மணி கண்டத்தெம் மமுதே!
நாயி னேன் உனை நினையவு' மாட்டேன்
நமச்சி வாய, என் றுன்அடி பணியாப்

Show me Thy jewell'd feet, O God; body's illusions all
be by Thy grace for ever swept away.
Lord of the gods that rule the 'evolving gods'! Çivan, our God
Who dwell'st in sacred Perun-turrai's shrine! 20

VI.

I cannot endure this severance.

I loose not body's bonds, nor enter fire to end the strife;
nor know the method of Thy sacred grace.
I cannot bear this 'frame'; yet way to 'scape I none discern.
Praise, praise, Thou Rider on the warlike bull!
I die not yet! sever'd from Thee what pleasure can I take?
In grace vouchsafe to bid me, 'This do thou!'
Çivan, Who didst draw near where waters flood the fertile fields,
and dwell'st in sacred Perun-turrai's shrine! 24

VII.

I am not worthy, yet hear my voice!

Illusionist; Who at'st the poison from the refluent sea;—
heaven's Lord; our azure-throated Balm of life!
A cur, I cannot ponder Thee, nor bow me at Thy foot,
'Nama-Çivāya' humbly breathing out!

பேயன் ஆகிலும் பெருநெறி காட்டாய்,
    பிறைகு லாஞ்சடைப் பிஞ்ஞக னே, ஓ!
சேயன் ஆகிநின் றலறுவ தழகோ?
    திருப்பெ ருந்துறை மேவிய சிவனே! ௨௮

௮.

போது சேர்அயன், பொருகடற் கிடந்தோன்,
    புரந்த ராதிக ணிற்கமற் றென்னைக்
கோதும் ஆட்டிநின் குரைகழல் காட்டிக்
    குறிக்கொள் கென்றுநின் றொண்டரிற் கூட்டாய்;
யாது செய்வதென் றிருந்தனன், மருந்தே!
    அடிய னேன் இடர்ப் படுவதும் இனிதோ?
சீத வார்புன னிலவிய வயல்சூழ்
    திருப்பெ ருந்துறை மேவிய சிவனே! ௩௨

௯.

ஞாலம் இந்திரன் நான் முகன் வானவர்
    நிற்க மற்றென்னை நயந்தினி தாண்டாய்,

௧௧. ? வானோர் (for metre).

Vile as a demon I,—show me Thy mighty way. Thou o'er
    Whose braided lock wanders the crescent moon,—
Beseems it far from Thee I roaming weep? ÇIVAN, Who cam'st
    IN SACRED PERUN-TURRAI'S SHRINE TO DWELL! 28

VIII.

Can my sufferings be pleasing to Thee?

Ayan who in the lotus dwells, the Sleeper on the warring sea,
    Purandaran, and all the rest, stood round.
From dregs of ill Thou mad'st me clean, showing Thy jewell'd feet;
    didst give the sign, and with Thy servants join!
Then sore amazed I knew not what to do. Balm of my soul,
    and is it sweet Thy servant suffer pain?
ÇIVAN, Who didst draw nigh where cooling waters flow around the fields,
    AND DWELL'ST IN SACRED PERUN-TURRAI'S SHRINE! 32

IX.

Is there no place for me among Thy saints?

Indra, the Four-faced, and the heavenly Ones stood round,—on earth
    with tender sweetness then Thou mad'st me Thine,—

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29. Brahmā, Vishṇu, Indra. See lines 13, 14.

காலன் ஆர்உயிர் கொண்டபூங் கழலாய்!
    கங்கை யாய்! அங்கி தங்கிய கையாய்!
மாலும் ஓலமிட் டலறும்அம் மலர்க்கே
    மரக்க ணேனையும் வந்திடப் பணியாய்;
சேலு' நீலமு' நிலவிய வயல்சூழ்
    திருப்பெ ருந்துறை மேவிய சிவனே! ௩௬

௧௦.

அளித்து வந்தெனக்க்' ஆவ! என் றருளி
    அச்சந் தீர்த்த நின் அருட்பெருங் கடலில்
திளைத்துந் தேக்கியும் பருகியும் உருகேன்;
    திருப்பெ ருந்துறை மேவிய சிவனே!
வளைக்கை யானொடு மலரவன் அறியா
    வானவா! மலை மாதொரு பாகா!
களிப்பெ லாம் மிகக் கலங்கிடு கின்றேன்,
    கயிலை மாமலை மேவிய கடலே! ௪௦

Thou of the flow'ry Foot, that took the life from Death;
    Gaṅgā is Thine; the fire burns in Thy hand;
And Māl, in triumph-songs, to that same flower-foot sings;
    command me too, whose eye sees not, to come!
Bright flow the flow'ry streams around the fields where Çivan came
    IN SACRED PERUN-TURRAI'S SHRINE TO DWELL! 36

X.

I languish thinking on heavenly joys.

In tender grace Thou cam'st, and bad'st me come, didst banish fear;
    then in Thy grace's mighty sea I plunged.
I drank, was sated; now I melt no more,—Çivan, Who cam'st
    IN SACRED PERUN-TURRAI'S SHRINE TO DWELL!
He who the armlet wears, and flowery Ayan know Thee not,
    heaven's Lord, sole Partner of the Mountain-Maid!
I wilder'd stand, while rising swells the mighty joy,—O SEA
    WHOSE WATERS REST ON KAILAI'S LOFTY HILL! 40

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34. See p. 63. 39. Vishṇu.

உச. ஆவது

அடைக்கலப்பத்து.

[பக்குவ நிண்ணயம்.]

[கலவைப் பாட்டு. The metre is confused. Each line has four feet, and the formula is often
– காய் | – மா | – காய் | – காய்.]

க.

செழுக் கமலத் திரள் அனநின் சேவடி சேர்ந்தமைந்த
பழுத்த மனத் தடியர் உடன் போயினர்; யான் பாவியேன்
புழுக்கணுடைப் புன்குரம்பைப் பொல்லாக்கல்வி ஞானமிலா
அழுக்கு மனத் தடியேன், உடையாய்! உன் அடைக்கலமே! ச

THE REFUGE-DECAD

OR

'THE ASSURANCE OF MATURITY.'

HYMN XXIV.

It seems probable that this song was founded upon the Buddhist formula which required the devotee to utter nine times the word *saraṇam* (சரணம் = அடைக்கலம்), three times to Buddha, three times to the law or doctrine, and three times to the congregation (= church, or order. Frankfurter's Handbook of Pāli, p. 81). This entire abandonment of self on the part of the disciple was his initiation into the Buddhistic system. Here our author takes 'refuge' at the foot of the loving Master Who has called him, and will at last receive him to Himself. This element of personal devotion to One Whom he believes to have been the Supreme manifested in the flesh is very striking, and gives a power that was wanting in the Buddhist system. We must remember that all his life our sage was brought into hostile contact with the Buddhists, and that he fashions his poems so as to afford the strongest possible contrast to that which he hated.

I.

Thy saints like clustering lotus-flowers have joined Thy roseate foot;
Mature of mind, with Thee they're gone; while I, a sinful man,
In body foul and vile remain, devoid of wisdom's lore,
Of mind impure. MASTER! THY SLAVE, I THEE MY REFUGE MAKE! 4

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1. Comp. L. 1. 2. NOTE V. 4. Comp. XXIII. 10; L. 3. The use of the word 'refuge' in Holy Scripture should be compared here. See Psalm xc. 1.

உ.

வெறுப்பனவே செய்யும்என் சிறுமையைநின் பெருமையினால்
பொறுப்பவனே! அராப்பூண்பவனே! பொங்கு கங்கைசடைச்
செறுப்பவனே! நின்திரு அருளால் என்பிறவியைவேர்
அறுப்பவனே! உடையாய்! அடியேன் உன் அடைக்கலமே! அ

௩.

பெரும்பெருமான், என்பிறவியை வேர் அறுத்துப் பெரும்பிச்சுத்
தரும்பெருமான், சதுரப் பெருமான், என் மனத்தினுள்ளே
வரும்பெருமான், மலரோன் நெடுமால் அறியாமனின்ற
அரும்பெருமான்! உடையாய்! அடியேன்உன் அடைக்கலமே! கஉ

௪.

பொழிகின்ற துன்பப்புயல் வெள்ளத்தினின் கழற்புணைகொண்
டிழிகின்ற அன்பர்கள் ஏறினர்வான்; யான் இடர்க்கடல்வாய்ச்
சுழிசென்று மாதர்த் திரைபொரக் காமச் சுறவெறிய
அழிகின்றனன், உடையாய்! அடியேன் உன் அடைக்கலமே! கசு

II.

My meanness only hateful things can do; Thy greatness still
Forgives!—The serpent-gem Thou wear'st; swells Gaṅgā's stream Thy crest;
Thou, by Thy sacred grace, the root of these my 'births'
Dost cut away. MASTER! THY SLAVE, I THEE MY REFUGE MAKE! 8

III.

Great Perumān, Thou who dost free from 'birth'! Thou frenzy giv'st
O Perumān!—Within my mind, O Perumān the wise,
Thou com'st. The flow'ry One, and giant Māl too, knew Thee not;
Rare Perumān! MASTER! THY SLAVE, I THEE MY REFUGE MAKE! 12

IV.

In floods from sorrow's pouring clouds that rise, Thy loving ones
Sinking have seized the raft of Thy blest foot, and risen to heaven.
Whirl'd amid trouble's sea, where women-billows' dash, and lust's
Sea-monster wounds, I sink. MASTER! I THEE MY REFUGE MAKE! 16

13-16. Comp. V. 105-108; XLI. 1-8.

ரு.

சுருள்புரி கூழையர் சூழலிற் பட்டுன் றிற'மறந்திங்
கிருள்புரி யாக்கையி லேகிடந் தெய்த்தனன்; மைத்தடங்கண்
வெருள்புரிமான்அன்னநோக்கிதன்பங்க!விண்ணோர்பெருமான்,
அருள்புரியாய்! உடையாய்! அடியேன்உன் அடைக்கலமே! உ0

சு.

மாழைமைப் பாவிய கண்ணியர் வன்மத் திடஉடைந்து
தாழியைப் பாவு தயிர்போற் றளர்ந்தேன், றடமலர்த்தாள்
வாழி, எப்போதுவந் தெந்நாள் வணங்குவன்? வல்வினையேன்
ஆழி அப்பா! உடையாய்! அடியேன் உன் அடைக்கலமே! உச

எ.

மின்கணினார்நுடங்கும்இடையார்வெகுளிவலையில்அகப்பட்டுப்,
புன்கணனுப் புரள்வேனைப் புரளாமற் புகுந்தருளி,
என்கணிலே அமுதூறித் தித்தித்தென் பிழைக்கிரங்கும்
அங்கணனே! உடையாய்! அடியேன் உன் அடைக்கலமே! உஅ

V.

Fall'n 'mid the circling troops of them of curling locks; Thy power
Forgetting; in this body dark I wearied lay. Thou Half
Of Her with wide black eyes and glance like startled fawn! Heaven's Lord!
Give me Thy grace! MASTER! THY SLAVE, I THEE MY REFUGE MAKE! 20

VI.

Broken by mighty churning-staff of those of jet black eyes,
Like cream in churn I bounded, suffered pain. O flow'r-foot, Hail!
When com'st Thou? When shall I whose deeds are 'mighty' worship Thee?
Lord of the Earth! MASTER! THY SLAVE, I THEE MY REFUGE MAKE! 24

VII.

Caught in the net of hot desire for those of glancing eyes
And slender form, I writh'd and roll'd in sorrow sore; that I
Wallow no more, pity my fault, appear, pour sweetest balm!
Lord of the temple-court! MASTER! I THEE MY REFUGE MAKE! 28

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23. See வல் in Lex. 25. *Nālaḍiyār*, 331.

அ.

மாவடுவகிர் அன்னகண்ணி பங்கா! நின் மலர் அடிக்கே
கூவிடு வாய், கும்பிக்கே இடுவாய், நின் குறிப்பறியேன்;
பாவிடை ஆடுகுழல் போற்கரந்து பரந்ததுள்ளம்.
ஆ, கெடு வேன், உடையாய்! அடியேன் உன் அடைக்கலமே! ௩௨

௯.

பிறிவறியா அன்பர் நின் அருட் பெய்கழற் றாளிணைக்கீழ்
மறிவறியாச் செல்வம் வந்து பெற்றார். உன்னை வந்திப்பதோர்
நெறி அறியேன், நின்னையே அறியே னின்னையே அறியும்
அறிவறியேன், உடையாய்! அடியேன் உன் அடைக்கலமே! ௩௬

௧௦.

வழங்குகின்றாய்க் குன் அருள் ஆர் அமுதத்தை வாரிக்கொண்டு
விழுங்கின்றேன், விக்கினேன் வினையேன், என் விதி இன்மையால்.
தழங்கருந்தேன் அன்ன தண்ணீர் பருகத் தந்துய்யக்கொள்ளாய்!
அழுங்குகின்றேன், உடையாய்! அடியேன் உன் அடைக்கலமே! ௪௦

VIII.

Thou Half of Her with beauteous eyes! unto Thy flow'ry feet
Thou call'st me,—then dismissest me to deepest depths; Thy thought
I know not. Like pipe's changing tones now sinks, now swells my soul.
Alas! I perish quite! MASTER! I THEE MY REFUGE MAKE! 32

IX.

Thy loving ones beneath Thy jewell'd feet that grace confer
Abiding, gain the bliss that knows no refluent tide. No way
To worship Thee I find; in sooth I know not Thee, nor lore
That tells of Thee! MASTER! THY SLAVE, I THEE MY REFUGE MAKE! 36

X.

Eager I took ambrosia of Thy grace so freely pour'd;
I strove to drink: my sinful soul by evil fate was bound!
Give me to taste the rare stream gushing honey-sweet, and save!
I sink in woe! MASTER! THY SLAVE, I THEE MY REFUGE MAKE! 40

உரு. ஆவது.

ஆசைப் பத்து.

[ஆத்தும இலக்கணம்.]

[Metre: ஆசிரிய விருத்தம். Formula: – மா | – மா | – மா | – மா | – மா | – காய்.]

க.

கருடக் கொடியோன் காண மாட்டாக் கழற்சே வடிஎன்னும்,
பொருளைத் தந்திங் கென்னை ஆண்ட பொல்லா மணியே! ஓ,
இருளைத் துரந்திட் டிங்கே வாஎன் றங்கே கூவும்
அருளைப்பெறுவான் ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௪

உ.

மொய்ப்பா ன்ரம்பு கயிருக மூளை என்பு தோல்போர்த்த
குப்பாயம் புக்கிருக் ககில்லேன், கூவிக் கொள்ளாய்! கோவே! ஓ,
எப்பாலவர்க்கும் அப்பாலாம் என்னார் அமுதே! ஓ,
அப்பா! காண ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௮

THE DECAD OF DESIRE
OR
KNOWLEDGE OF 'SELF.'

HYMN XXV.

I.

I long for Thy summons.

O flawless Gem, who gav'st the wealth of Thine own roseate feet,—
By the kite-banner'd King unseen,—and here mad'st me Thine own!
My darkness drive far off; say 'hither come'! The grace to gain
That calls me there to dwell, BEHOLD, O SIRE, MY SOUL HATH YEARN'D! 4

II.

Weary of the flesh.

I not endure to wear this garment of the flesh,—of joints
And bones compact,—with fatness filled,—covered with skin! O King,
Call me! To men of every sort, as fits their case Thou com'st;
Ambrosia rare, ah, Thee to see, BEHOLD, O SIRE, I YEARN! 8

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2. Vishṇu, on whose banner is Garuḍa.

௩.

சீஆர்ந் தீமொய்த் தழுக்கொடு திரியுஞ் சிறுகுடி லிதுசிதையக்
கூவாய், கோவே! கூத்தா! காத்தாட் கொள்ளுங் குருமணியே!
தேவா! தேவர்க் கரியானே! சிவனே! சிறிதென் முகநோக்கி
ஆவா, என்ன ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௧௨

௪.

மிடைந்தெலும் பூத்தை மிக்கழுக் கூறல் வீறிலி நடைக்கூடம்
தொடர்ந்தெனை நலியத் துயர்உறுகின் றேன் சோத்தம்,எம்பெருமானே!
உடைந்துநைந் துருகி உன்ஒளி நோக்கி உன்திரு மலர்ப்பாதம்
அடைந்துநின்றிடுவான் ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௧௬

௫.

அளிபுண் ணகத்துப் புறந்தோல் மூடி அடியே னுடையாக்கை,
புளியம்பழமொத்திருந்தேன்; இருந்தும்,விடையாய்! பொடியாடீ!
எளிவந் தென்னை ஆண்டு கொண்ட என்னார் அமுதே! ஓ,
அளியேன் என்ன ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௨௦

III.

Let me hear Thy call.

Call me, my King, that this poor frame, with vileness fill'd, may die!
Thou 'Dancer,' Guru-gem, Who guarding makest me Thine;
O God by gods unreach'd! Çivan! Look on my face awhile.
For Thee, to hear Thee call, BEHOLD, O SIRE, MY SOUL HATH YEARN'D! 12

IV.

I wait in humble hope.

This walking cell, with loathly filth filled full, contemptible,
Clings to me, and afflicts my soul! Hail to Thee, mighty Lord!
Broken, subdued, and melted, looking ever for Thy light,
Thy blest feet's flower to gain, BEHOLD, O SIRE, MY SOUL HATH YEARN'D! 16

V.

Where are the old joys?

Within this frame is loathsome; and without skin-covered sores,
Sore grief! Thou Rider on the Bull! Bedeckt with ashes white,
Stooping to me, Thou cam'st, and mad'st me Thine; Ambrosia rare!
For word of tenderness, BEHOLD, O SIRE, MY SOUL HATH YEARN'D! 20

௬.

எய்த்தேஞ்யேன் இனி இங்கிருக்ககில்லேன் இவ்வாழ்க்கை
வைத்தாய், வாங்காய்; வானோர் அறியாமலர்ச்சேவடியானே!
முத்தா! உன்றன்முகவொளிநோக்கிமுறுவன்கைகாண
அத்தா! சால ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௨௪

௭.

பாரோர்விண்ணோர்பரவிஏத்தும்பரனே! பரஞ்சோதீ!
வாராய்; வாரா உலகந் தந்துவந் தாட்கொள்வானே!
பேராயிரமும் பரவித்திரிந்தெம்பெருமான் எனஏத்த
ஆரா அமுதே! ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௨௮

௮.

கையாற்றொழுதுன் கழற்சேவடிகள் கழுமத்தழுவிக்கொண்
டெய்யாதென்றன்றலைமேல்வைத்தெம்பெருமான்,பெருமான்என்
றையா, என்றன் வாயால் அரற்றி அழல்சேர் மெழுகொப்ப,
ஐயாற்றரசே, ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௩௨

VI.

I long for the life of heaven.

Weary, mere dog, I cannot here abide. Take back earth's joys
Thou gav'st, O Thou whose roseate feet-flowers heaven's sons know not!—
Thou know'st no bond! Thy face's light, the gleaming of Thy smile,—
To see, BEHOLD, O SIRE, HOW EAGERLY MY SOUL HATH YEARN'D! 24

VII.

I long to praise Thee there.

Thou Infinite, Whom earth and heaven extol, Thou Light superne,—
Thou cam'st to make me Thine! Give me the world of final bliss;
Thy thousand names I'd circling sing. Thee mighty Lord to praise,
Th' Ambrosia ever new, BEHOLD, O SIRE, MY SOUL HATH YEARN'D! 28

VIII.

My whole being worships Thee.

With hands Thee worshipping, embracing close Thy jewell'd feet,
And placing still unwearied on my head, 'Our Lord, our Lord,' I cry;—
'My Teacher,' with my mouth I cry. Like wax before the fire,
King of Aiyārr'! BEHOLD, O SIRE, MY MELTING SOUL HATH YEARN'D! 32

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25. Comp. V. 2. 32. A famous shrine: Tiru-vaiyārru.

௯.

செடியார் ஆக்கைத்திறம் அறவீசிச்சிவபுரநகர்புக்குக்
கடியார்சோதிகண்டுகொண்டென்கண்ணிணைகளிகூரப்
படிதானில்லாப்பரம்பரனே, உன்பழஅடியார்கூட்டம்
அடியேன்காண ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௩௬

௰.

வெஞ்சேல் அனைய கண்ணார் தம்வெ குளிவலையில் அகப்பட்டு
நைஞ்சே ஞ்யேன், ஞானச் சுடரே! நாயேனர் துணைகாணேன்;
பஞ்சேர் அடியாள் பாகத் தொருவா! பவளத் திருவாயால்
அஞ்சேல் என்ன ஆசைப்பட்டேன், கண்டாய், அம்மானே! ௪௰

IX.

When shall I join Thy saints?

To cast quite off this sinful frame; to enter Çivan's home;
To see the Wondrous Light, that so these eyes may gladness gain;
O Infinite, without compare! Th' assembly of Thy saints
Of old, to see, BEHOLD, O SIRE, THY SERVANT'S SOUL HATH YEARN'D! 36

X.

Thy voice stills passion.

Caught in the net of passion fierce by those whose eyes shine bright,
I languish'd,—I a cur,—O light of truth! and saw no help.
Thou Half of Her with gentle foot!—Thou only One! To hear
Thee say with coral lips, 'Fear not,' BEHOLD, O SIRE, MY SOUL HATH YEARN'D! 40

உசு. ஆவது

அதிசயப்பத்து.

[முத்தியிலக்கணம்.]

[Metre: ஆசிரிய விருத்தம். Six feet: – மா | – விளம் | – விளம் | – விளம் | – விளம் | – காய்.]

க.

வைப்புமாடென்றுமாணிக்கத்தொளிஎன்றுமனத்திடைஉருகாதே,
செப்பு நேர்முலை மடவர லியர்தங்க டிறத்திடை நைவேனை,
ஒப்பி லாதன உவமனில் இறந்தன ஒண்மலர்த் திருப்பாதத்
தப்பன் ஆண்டுதன் னடியாரிற் கூட்டிய அதிசயங் கண்டாமே! ச

உ.

நீதி ஆவன யாவையு நினைக்கிலே னினைப்பவ ரொடுங்கூடேன்;
ஏத மேபிறந் திறந்துழல் வேன்றனை என்னடி யான் என்று,
பாதி மாதொடுங் கூடிய பரம்பர னிரந்தர மாய்நின்ற
ஆதி ஆண்டு தன் னடியாரிற் கூட்டிய அதிசயங் கண்டாமே! அ

THE DECAD OF WONDER.

(RELEASE.)

HYMN XXVI.

I.

With melting mind I said not, 'He is gold,' 'His is a ruby's light;'
I languish'd pondering charms of damsels young. Boon indescribable,
Mercies beyond compare, to me were given; He of the flowery foot,
THE FATHER, MADE ME HIS, AND JOINED ME TO HIS SAINTS:
SUCH WONDER HAVE WE SEEN! 4

II.

Of righteous deeds I had no thought, nor joined those who think on these;
To sorrows born and deaths, I wandered here. He said, 'This is my slave.'
He, the Supernal, stood in nearness manifest,—His half, the Queen.
THE FIRST ONE MADE ME HIS, AND JOINED ME TO HIS SAINTS:
SUCH WONDER HAVE WE SEEN! 8

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1. This may be 'place and wealth' or 'a hoarded treasure.'

௩.

முன்னை என்னுடை வல்வினை போயிட முக்கண துடைஎந்தை,
தன்னை யாவரும் அறிவதற் கரியவன், எளியவன் அடியார்க்குப்
பொன்னைவென்றதோர் புரிசடை முடிதனில் இளமதியதுவைத்த
அன்னை ஆண்டுதென் னடியாரிற் கூட்டிய அதிசயங் கண்டாமே! ௧௨

௪.

பித்தன் என்றெனை உலகவர் பகர்வதோர் காரணம் இதுகேளீர்!
ஒத்துச் சென்று, தன் றிருஅருள் கூடிடும் உபாயம தறியாமே,
செத்துப் போய் அரு நரகிடை வீழ்வதற் கொருப்படு கின்றேனை
அத்தன் ஆண்டுதென் னடியாரிற் கூட்டிய அதிசயங் கண்டாமே! ௧௬

௫.

பரவு வாரவர் பாடுசென் றணைகிலேன், பன்மலர் பறித்தேத்தேன்,
குரவு வார்குழ லார்திறத் தேநின்று குடிகெடு கின்றேனை,
இரவு நின்றெரி ஆடிய எம்மிறை, எரிசடை மிளிர்கின்ற
அரவன் ஆண்டுதென் னடியாரிற் கூட்டிய அதிசயங் கண்டாமே! ௨௰

III.

Aforetime, that my 'mighty deeds' might pass, the Father triple-eyed,—
Whom all find hard to know, to servant-bands abundantly revealed,—
Who plac'd the crescent moon on 'braided lock' of more than golden sheen,
THE SIRE,—HE MADE ME HIS, AND JOIN'D ME TO HIS SAINTS:
SUCH WONDER HAVE WE SEEN! 12

IV.

Perpend the one sole cause for which the world a madman nameth me:
I liv'd as others, knew no way to join me to His grace divine;
To deaths, to fallings into direful hells, I gave myself a prey.
THE FATHER MADE ME HIS, AND JOIN'D ME TO HIS SAINTS:
SUCH WONDER HAVE WE SEEN! 16

V.

I hasted not to join the choirs; I pluck'd no flowers nor worshippèd;
A slave to charms of those of perfum'd locks I squander'd gifts of life.
By night our King dances midmost the fires,—the snake amidst His braided hair!
HE MADE ME HIS, AND JOIN'D ME TO HIS SAINTS:
SUCH WONDER HAVE WE SEEN! 20

௬.

எண்ணிலேன்றிருநாமவஞ்செழுத்தும்என்னேழைமை அதனாலே;
நண்ணிலேன்கலை ஞானிக ட்ம்மொடு; நல்வினை நயவாதே,
மண்ணிலேபிறந் திறந்துமண் ணாவதற் கொருப்படுகின்றேனை
அண்ணல்ஆண்டுதென்னடியாரிற் கூட்டிய அதிசயங் கண்டாமே! ௨௪

௭.

பொத்தைஊன்சுவர்புழுப்பொதிந்துளுத்தசும்பொழுகியபொய்க்
 கூரை,
இத்தைமெய்யெனக்கருதிநின்றிடர்க்கடற் சுழித்தலைப்படுவேனை,
முத்து மாமணி மாணிக்க வயிரத்த பவளத்தின் முழுச்சோதி
அத்தன் ஆண்டுதென் னடியாரிற் கூட்டிய அதிசயங் கண்டாமே! ௨௮

௮.

நீக்கிமுன்னெனைத்தன்னொடுநிலாவகைகுரம்பையிற்புகப்பெய்து,
நோக்கிநுண்ணியநொடியனசொற்செய்துநுகமின்றிவிளாக்கைத்துத்,
தூக்கிமுன்செய்தபொய்அறத் துகள்அறுத்தெழுதருசுடர்ச்சோதி
ஆக்கி, ஆண்டுதென் னடியாரிற் கூட்டிய அதிசயங் கண்டாமே! ௩௨

VI.

Through my mere folly I the Letters Five forgot, that speak His sacred Name;
I drew not near those wise in lore divine, longing to share their virtuous deeds.
Born on the earth and dying there mere thing of earth, to earth I gave myself!
THE MIGHTY MADE ME HIS, AND JOIN'D ME TO HIS SAINTS:
 SUCH WONDER HAVE WE SEEN! 24

VII.

This hut *untrue*, whose walls are flesh, worm-stuffed, decay'd, dripping with all
 that's foul,—
This did I take for *true*, whirled round in sorrow's sea. He Who of rarest gem,
Of pearl, of ruby, adamant, and coral red,—the gleaming splendour wears,—
MY FATHER MADE ME HIS, AND JOIN'D ME TO HIS SAINTS:
 SUCH WONDER HAVE WE SEEN! 28

VIII.

Erewhile, that I no more might 'bide with Him, He sent, and plac'd me in this cell.
He look'd on me, spake gentlest words of mystery; brake off the yoke; His hand
Upraised, made former falseness cease, removed all fault, filled me with gleam-
 ing light:
'TWAS THUS HE MADE ME HIS, AND JOIN'D ME TO HIS SAINTS:
 SUCH WONDER HAVE WE SEEN! 32

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25. The body. *Nālaḍi*, 231; ch. v. 29. The body.

௯.

உற்ற வாக்கையின் உறுபொரு ணறுமலர் எழுதரு நாற்றம்போல்,
பற்றல் ஆவதோர் நிலையிலாப் பரம்பொருள் அப்பொருள் பாராதே,
பெற்ற வாபெற்ற பயனது நுகர்ந்திடும் பித்தர்சொற் றெளியாமே,
அத்தன் ஆண்டுதன் னடியரிற் கூட்டிய அதிசயங் கண்டாமே! ௩௬

௧௦.

இருடிணிந்தெழுந்திட்டதோர்வல்வினைச்சிறுகுடில்இதுவித்தைப்
பொருள் எனக்களித் தருநர கத்திடை விழப்புகு கின்றேனைத்
தெருளு’ மும்மதி ணொடிவரை இடிதரச் சினப்பதத் தொடுசெந்தீ
அருளு’மெய்ந்நெறிபொய்ந்நெறிநீக்கிய அதிசயங் கண்டாமே! ௪௦

IX.

Like fragrance hid within the blooming flower, the meaning of this frame
No mortal mind can reach: the Being infinite. That Being I knew not.
I trusted words of fools that pluck the fruit of deeds. From sensual snare to save
THE FATHER MADE ME HIS, AND JOIN'D ME TO HIS SAINTS:
SUCH WONDER HAVE WE SEEN! 36

X.

This hut, with darkness dense, the fruit of 'mighty deeds,' I took for wonderful,
Rejoiced, and so was falling into deepest hell. He gave my soul true light!
He that with angry foot and ruddy fire forthwith the triple walls threw down
The true way showed to me in grace, the false destroyed:
SUCH WONDER HAVE WE SEEN! 40

உஎ. ஆவது

புணர்ச்சிப் பத்து.

[முத்தி இலக்கணம்.]

[Metre: ஆசிரிய விருத்தம். Formula: –மா | –மா | –மா | –மா | –மா | –காய். The metre is very irregular. Some lines seem to have six feet, and many more seven, or even eight. The last of each verse (and some others) may be: –மா | –மா | –மா | –மா | –மா | –வி | –காய்.]

க.

சுடர்பொற் குன்றைத் தோளா முத்தை வாளா தொழும்புகந்து
கடைபட்டேனை ஆண்டுகொண்டகருணாலயனைக்கருமால்பிரமன்
தடைபட்டின்னுஞ்சாரமாட்டாத்தன்னைத்தந்தஎன்னார்அமுதைப்
புடைபட் டிருப்ப தென்று கொல்லோ, என்பொல்லாமணி யைப்
புணர்ந்தே? ௪

உ.

ஆற்றகில்லேன் அடியேன் அரசே! அவனிதலத்தைம்புலன் ஆய
சேற்றில் அழுந்தாச்சிந்தைசெய்துசிவன்எம்பெருமான்என்றேத்தி

THE DECAD OF MYSTIC UNION
OR
THE NATURE OF RELEASE[1].

HYMN XXVII.

I.

When shall I reach the Inaccessible?

The gleaming golden Hill, the flawless Pearl, the Shrine of tender love
Who made me, last of man, His own, in speechless service glad! He Whom
Dark Māl and Brahmā baffled yet approach not,—gave Himself, rare Balm!
When shall I dwell in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 4

II.

My soul cries out for Thy rest.

Thy servant I endure not, O my king, upon this earth in mire
Of fivefold sense to sink! In thought adoring Çivan as my Lord,

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[1] See NOTE III.

ஊற்று மணல்போ னெக்குநெக் குள்ளே உருகி ஓலமிட்டுப்
போற்றி, நிற்ப தென்று கொல்லோ, <u>என்பொல் லாமணி யைப்</u>
<u>புணர்ந்தே?</u> ௮

௩.

நீண்டமாலும்அயனும்வெருவநீண்டநெருப்பைவிருப்பிலேனை
ஆண்டுகொண்ட என்னார் அமுதை அள்ளூறுள்ளத் தடியார்முன்,
வேண்டுந் தனையும் வாய்விட் டலறி விரையார் மலர்தூவிப்
பூண்டு கிடப்ப தென்று கொல்லோ, <u>என்பொல் லாமணி யைப்</u>
<u>புணர்ந்தே?</u> ௧௨

௪.

அல்லிக் கமலத் தயனு’ மாலும் அல்லா தவரும் அமரர்கோனும்,
சொல்லிப்பரவு’ நாமத்தானைச்சொல்லும்பொருளும்இறந்தசுடரை
நெல்லிக் கனியைத் தேனைப் பாலை நிறையின் னமுதை அமுதின்
சுவையைப்
புல்லிப் புணர்வ தென்று கொல்லோ, <u>என்பொல் லாமணி யைப்</u>
<u>புணர்ந்தே?</u> ௧௬

With mind that melts, like sands where waters spring, with cries of jubilee,
When shall I praise, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 8

III.

When shall I join the happy saints?

While lofty Māl and Ayan fear'd, a hill of fire Who rose, He loveless me
Made His! Ambrosia rare! Amid His saints, whose souls gush out with love,
To hearts' content, my praise outpouring, wreath'd with fragrant flowers,
When shall I lie, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 12

IV.

His blissful presence.

With Ayan of the Lotus, Māl, and all the rest,—with the Immortals' King,
Speak praises to His name! The Light surpassing speech and words' intent!
The *Nelli's* Fruit; Milk, Honey, Balm with sweetness fill'd;—Ambrosia pure.
When shall I clasp, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 16

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15. *Phyllanthus.* When ripe, the fruit is almost transparent.

௫.

திகழத்திகழும்அடியு'முடியுங்காண்பான்கீழ்மேல்அயனும்மாலும்
அகழப் பறந்துங் காண மாட்டா அம்மான் இம்மா நிலமுழுதும்,
நிகழப் பணிகொண் டென்னை ஆட்கொண் டாவா, என்ற நீர்மை
எல்லாம்
புகழப் பெறுவ தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௨௦

௬.

பரிந்துவந்து பரமானந்தம் பண்டே அடியேற் க்ருள்செய்யப்
பிரிந்துபோந்துபெருமாநிலத்தில் அருமாலுற்றேன் என்றென்று,
சொரிந்தகண்ணீர் சொரிய உண்ணீர் உரோமஞ்சிலிர்ப்ப உகந்தன்
பாய்ப்
புரிந்துநிற்ப தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௨௪

௭.

நினையப் பிறருக் கரிய நெருப்பை நீரைக் காலை நிலனை விசும்பைத்
தனைஒப்பாரைஇல்லாத்தனியைநோக்கித்தழைத்துத்தழுத்தகண்டங்

V.

Hidden from gods: to me revealed.

To see the foot and crown, that gleam with light, Ayan and Māl, down deep,
Up high, they dug, they flew; but could not see His form! While all this earth
Stood round, my service claimed, made me His own, and bade me come! His love
When shall I praise, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 20

VI.

When shall I recover the old rapture?

In love He came, and rapture gave in olden days, to me His slave!
And then He left me on this wide vast earth to wander 'wilderèd!
With floods of gushing tears, and frame with transport thrilled, in joy and love,
When shall I stand, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 24

VII.

When shall I know Him?

Hard to others' thought, thou'rt fire, water, wind, earth, ether; Him,
Sole One to whom none can compare; in joy beholding, praising loud,

கனையக் கண்ணீர் அருவி பாயக் கையுங் கூப்பிக் கடிமலராற
புனையப்பெறுவ தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௨௮

௮.

நெக்கு நெக்குள் உருகி உருகி நின்றும் இருந்துங் கிடந்தும் எழுந்து'
நக்கும் அழுதுந் தொழுதும் வாழ்த்தி நானா விதத்தாற் கூத்து நவிற்றிச்
செக்கர் போலுந் திருமேனி திகழ நோக்கிச் சிலிர் சிலர்த்துப்
புக்கு நிற்ப தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௩௨

௯.

தாதாய், மூவே ழுலகுக்குந் தாயே, நாயேன் றனை ஆண்ட
பேதாய் பிறவிப் பிணிக்கோர் மருந்தே பெருந்தேன் பில்க எப்போதும்
மேதா மணியே, என்றென் றேத்தி, இரவும் பகலும் எழிலார் பாதப்
போதாய்ந் தணைவ தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? ௩௬

While tears in torrents flow, adoring hand out-stretched, fragrant flower-wreaths
When shall I bring, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 28

VIII.

The heavenly re-union.

In bliss dissolv'd, soul melted utterly, with every gesture meet:
Laughter and tears, homage of hand and lip,—with every mystic dance,—
To see with joyous thrill, that Sacred Form, like ruddy evening sky,
When shall I pass, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 32

IX.

Pārvathi praised as one with Çivan.

Sire and Mother of the seven worlds old; Who me, a dog, mad'st Thine;
Thee only Balm for woes of life; Thee wisdom's honey-dripping Gem,
For ever praising,—night and day. Thy beauteous foot with flow'ry wreaths
When shall I deck, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 36

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33. Lit. 'fool! who . . .,' since he was so unfit.

கo.

காப்பாய் படைப்பாய் கரப்பாய் முழுதுங் கண்ணோர் விசும்பின்
விண்ணோர்க் கெல்லாம்
மூப்பாய் மூவா முதலாய் நின்ற முதல்வா, முன்னே எனை ஆண்ட
பார்ப்பா னேஎம் பரமா என்று பாடிப் பாடிப் பணிந்து பாதப்
பூப்போ தணைவ தென்று கொல்லோ, என்பொல் லாமணி யைப்
புணர்ந்தே? சo

X.

His eternity.

Thou guard'st, creat'st, destroy'st ; 'midst all that fill the spacious heaven
The ELDER Thou, and First, Who knows no eld ; Brāhman, Who mad'st me Thine ;
Thou Infinite ! For ever singing, bowing low, Thy foot's fair flower
When shall I clasp, in MYSTIC UNION JOINED WITH HIM, MY FLAWLESS GEM? 40

உஅ. ஆவது

வாழாப்பத்து.

[முத்திஉபாயம்.]

[Metre: ஆசிரிய விருத்தம். Formula: – வி | – மா | – வி | – மா | – வி | – வி | – மா.]

க.

பாரொடு விண்ணாய்ப் பரந்த எம் பரனே!
 பற்றுநான் மற்றிலேன், கண்டாய்;
சீரொடு பொலிவாய், சிவபுரத் தரசே!
 திருப்பெருந் துறைஉறை சிவனே!
யாரொடு நோகேன், ஆர்க்கெடுத் துரைக்கேன்?
 ஆண்டநீ அருளிலை ஆனால்
வார்கடல் உலகில் வாழ்கிலேன், கண்டாய்;
 வருக என்றருள்புரி யாயே! ௪

உ.

வம்பனேன் றன்னை ஆண்டமா மணியே!
 மற்றுநான் பற்றிலேன், கண்டாய்.

'NO JOY IN LIFE.'

HYMN XXVIII.

I.

Longing for release.

Transcendent One, extending through both earth and heaven,
 THOU SEE'ST TO NONE BUT THEE I CLING !—
O Çiva-puram's King ! In glorious beauty bright,
 Çivan, in holy Perun-turrai's shrine
Who dwell'st ! To whom make I my plaint, whom blame, if Thou
 Who mad'st me Thine deny Thy grace ?
THOU SEE'ST NO JOY have I upon this sea-girt earth ;
 BE GRACIOUS, BID ME COME TO THEE ! 4

II.

Me, worthless one, Thou mad'st in grace Thine own, great Gem,—
 THOU SEE'ST TO NONE BUT THEE I CLING !—

உம்பரும் அறியா ஒருவனே! இருவர்க்
  குணர்விறந் துலகம் ஊடுருவும்
செம்பெரு மானே! சிவபுரத் தரசே!
  திருப்பெருந் துறை உறை சிவனே!
எம்பெரு மானே! என்னை ஆள்வானே!
  என்னைநீ கூவிக்கொண் டருளே! அ

௩.

பாடிமால் புகழும் பாதமே அல்லாற்
  பற்றுநான் மற்றிலேன், கண்டாய்;
தேடிநீ ஆண்டாய், சிவபுரத் தரசே!
  திருப்பெருந் துறைஉறை சிவனே!
ஊடுவ துன்னோ டுவப்பதும் உன்னை
  உணர்த்துவ துனக்கெனக் குறுதி;
வாடினேன் இங்கு வாழ்கிலேன், கண்டாய்;
  வருக என் றருள்புரி யாயே! கஉ

Whose form unique even those in yonder world know not,
  past thought of both,—all-piercing power
Thou art, the glorious Lord! O Çiva-puram's King!
  Çivan, in Perun-turrai's shrine
Who dwell'st our mighty Lord, Thou Ruler of my soul,
  BE GRACIOUS, BID ME COME TO THEE! 8

III.

That foot alone I seek that Māl in songs extolled;
  THOU SEE'ST TO NONE BUT THEE I CLING!—
Thou sought'st me, mad'st me Thine, O Çiva-puram's King!
  Çivan, in Perun-turrai's shrine
Who dwell'st. Though I complain, in Thee my soul delights;
  to gain anew Thy love my thought;
Thou see'st my heart is faint, I have no joy in life;
  BE GRACIOUS, BID ME COME TO THEE! 12

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9. See Muir, vol. iv. p. 193, &c. And Arunā. Purāṇ. Tirumalaiç. 67, &c. Also Kāçik. XXXI. 19-28.

௪.

வல்லைவாள் அரக்கர் புரளரித் தானே!
மற்றுநான் பற்றிலேன், கண்டாய்;
தில்லைவாழ் கூத்தா! சிவபுரத் தரசே!
திருப்பெருந் துறைஉறை சிவனே!
எல்லைமூ வுலகும் உருவி அன் றிருவர்
காணுநாள் ஆதி ஈறின்மை
வல்லையாய் வளர்ந்தாய், வாழ்கிலேன், கண்டாய்;
வருக என் றருள்புரி யாயே! ௧௬

௫.

பண்ணினேர் மொழியாள் பங்க! நீ அல்லாற்
பற்றுநான் மற்றிலேன், கண்டாய்;
திண்ணமே ஆண்டாய், சிவபுரத் தரசே!
திருப்பெருந்துறைஉறைசிவனே!
எண்ணமே உடல்வாய் மூக்கொடுசெவிகண்
என்றிவைநின்கணேவைத்து,
மண்ணின்மேல்அடியேன்வாழ்கிலேன், கண்டாய்;
வருக என் றருள்புரி யாயே! ௨0

IV.

Thou Who the gleaming rebel-town didst swift consume,
THOU SEE'ST TO NONE BUT THEE I CLING!—
Dancer, Who bid'st in Tillai, Çiva-puram's King!
Çivan, in Perun-turrai's shrine
Who dwell'st, the three worlds' bounds that day the twain pass'd through,
and saw nor first nor last of Thee,
In might so didst Thou rise! Thou see'st I joy not here;—
BE GRACIOUS, BID ME COME TO THEE! 16

V.

Absolute self-surrender.

Partner of Her whose words are sweetest melody!
THOU SEE'ST TO NONE BUT THEE I CLING!—
Surely Thou mad'st me Thine, O Çiva-puram's King!
Çivan, in holy Perun-turrai's shrine
Who dwell'st,—the whole: my body, mouth, nose, ears, and eyes:—
all these in Thy control I place.
THOU SEE'ST THY SERVANT HATH NO JOYS UPON THIS EARTH;—
BE GRACIOUS, BID ME COME TO THEE! 20

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13. See Lex. அரக்கர், and Muir, vol. iv. p. 223, &c. 19. Being the five organs of sense.

சு.

பஞ்சின்மெல் லடியாள் பங்க! நீ அல்லாற்
பற்றுநான் மற்றிலேன், கண்டாய்;
செஞ்செவே ஆண்டாய், சிவபுரத் தரசே!
திருப்பெருந் துறைஉறை சிவனே!
அஞ்சினே ஞ்யேன் ஆண்டுநீ அளித்த
அருளினை மருளினுன் மறந்த
வஞ்சனேன் இங்கு வாழ்கிலேன், கண்டாய்;
வருக என் றருள்புரி யாயே! உச

எ.

பருதிவா ழொளியாய்! பாதமே அல்லாற்
பற்றுநான் மற்றிலேன் கண்டாய்;
திருஉயர் கோலச் சிவபுரத் தரசே!
திருப்பெருந் துறைஉறை சிவனே!
கருணையே! நோக்கிக் கசிந்துளம் உருகிக்
கலந்துநான் வாழும் ஆறறியா
மருளனேன் உலகில் வாழ்கிலேன், கண்டாய்;
வருக என் றருள்புரி யாயே! உஅ

VI.

The senses' power.

Partner of Her with footfall downy soft,
THOU SEE'ST TO NONE BUT THEE I CLING!—
Thou mad'st me wholly Thine, O Çiva-puram's King!
Çivan, in Perun-turrai's shrine
Who dwell'st,—me trembling cur, Thou mad'st Thine own; that grace
through senses' perturbations I forgot;
THOU SEE'ST THAT IN DECEPTION LOST, I JOY NOT HERE;—
BE GRACIOUS, BID ME COME TO THEE! 24

VII.

Thou Light, that shin'st a Sun through all the spheres,
THOU SEE'ST TO NONE BUT THEE I CLING!—
Sacred, supremely glorious Çiva-Puram's King!
Çivan, in Perun-turrai's shrine
Who dwell'st, Thee I see;—my melting soul dissolves,
'wilder'd I know not any way in life to joy.
THOU SEE'ST I, FOLLY'S CHILD, CAN IN THIS LIFE PARTAKE NO JOY,
BE GRACIOUS, BID ME COME TO THEE! 28

அ.

பந்தணை விரலாள் பங்க! நீ அல்லாற்
பற்றுநான் மற்றிலேன், கண்டாய்;
செந்தழல் போல்வாய், சிவபுரத் தரசே!
திருப்பெருந் துறை உறை சிவனே!
அந்தம் இல் அமுதே! அரும்பெரும் பொருளே!
ஆர்அமு தே! அடி யேனை
வந்துய ஆண்டாய் வாழ்கிலேன், கண்டாய்;
வருகஎன் றருள்புரி யாயே! ௩௨

௯.

பாவநா சா! உன் பாதமேஅல்லாற்
பற்றுநான் மற்றிலேன், கண்டாய்;
தேவர்தந் தேவே! சிவபுரத் தரசே!
திருப்பெருந்துறை உறை சிவனே!
மூவுல குருவ இருவாகீழ் மேலாய்
முழங்கழ லாய்நிமிர்ந் தானே!
மா உரி யானே! வாழ்கிலேன், கண்டாய்;
வருக என் றருள்புரி யாயே! ௩௬

VIII.

Partner of Her whose fingers jewels rare adorn,
THOU SEE'ST TO NONE BUT THEE I CLING!—
Thou art like ruddy flame, O Çiva-puram's King!
Çivan, in Perun-turrai's shrine
Who dwell'st,—endless Ambrosia,—Essence rare and great,—
Ambrosia rare,—Thy servant Thou didst save,
And mad'st me Thine. IN LIFE I CANNOT JOY THOU SEE'ST;
BE GRACIOUS, BID ME COME TO THEE! 32

IX.

Thou'rt sin's Destroyer, save Thy healing foot alone,
THOU SEE'ST TO NOUGHT BESIDE I CLING!—
God of all gods, O Çiva-puram's King! Çivan,
in sacred Perun-turrai's shrine Who dwell'st.
Through the three worlds passing, above below the twain,
as roaring flame Thou didst uplift Thy form.
Lord of the bull! THOU SEE'ST IN LIFE I CANNOT JOY;
BE GRACIOUS, BID ME COME TO THEE! 36

36. Or (மா உரியான்) = 'Whose is the beast's skin,' i.e. the tiger's. See உரி in Lex.

கo.

பழுதிலாத் தொல் புகழாள் பங்க! நீ அல்லாற்
பற்றுநான் மற்றிலேன், கண்டாய்;
செழுமதி அணிந்தாய், சிவபுரத் தரசே!
திருப்பெருந் துறை உறை சிவனே!
தொழுவனோ பிறரைத் துதிப்பனோ, எனக்கோர்
துணைஎன நினைவனோ, சொல்லாய்?
மழவிடை யானே! வாழ்கிலேன், கண்டாய்;
வருக என் றருள்புரி யாயே! ௪o

X.

Partner of Her, Thy bride, of faultless old renown,
THOU SEE'ST TO NONE BUT THEE I CLING!—
Thou wear'st the crescent moon, O Çiva-puram's King!
Çivan, in sacred Perun-turrai's shrine
Who dwell'st,—shall I bow down to others? shall I praise?
or may think them aids for me? speak Thou!
Lord of the youthful bull! THOU SEE'ST I KNOW NO JOY;
BE GRACIOUS, BID ME COME TO THEE! 40

உகூ. ஆவது

அருட்பத்து.

[மகாமாயாசுத்தி.]

[Metre: ஆசிரிய விருத்தம். Formula: –வி | –மா | –வி | –மா | –வி | –வி | –மா.]

க.

சோதியே! சுடரே! சூழ் ஒளி விளக்கே!
சுரிகுழற் பணைமுலை மடந்தை

THE DECAD OF GRACE

OR

'CLEANSING FROM DELUSION.'

HYMN XXIX.

The T.V.U.P. states that this was one of the earliest of the Sage's poems, and that it was sung at Tiru-perun-turrai. It certainly bears the impress of youth, and in many respects is inferior to some of his later poems. It is said to have for its subject the purification of the soul from the great delusion (Mahā-māyā). What this is can only be known by a careful study of the Çaiva Siddhānta philosophy. A note on the subject will be found in the Appendix.

The metre is the same as in XXII, and is very sweet. In each stanza, the two latter lines nearly correspond throughout the whole poem, an epithet or two being changed. Çivan is addressed as the god who appeared in the Triclinia (Kuruntham) grove near Tiru-perun-turrai, and about thirty different epithets are applied to him, some of which are mere repetitions. The epithets applied to Tiru-perun-turrai are also varied. The last line in each stanza contains a Telugu phrase equivalent to 'and what is that'? so that the line literally reads: 'Save Thou in grace, saying "what is that"?' or in other words, 'What is there to fear? fear not.' The poet is complaining of the power of earth-born delusions, and prays the god to take away his anxious fears. I cannot trace any sequence in the thought from stanza to stanza. Comp. 'the Life,' § 2.

In the Siddhānta, very great stress is laid upon the idea that all embodiment, while it is painful and to be got rid of as soon as possible, is yet a gracious appointment of Çivan, wrought out through Çakti, for the salvation of the human soul through the destruction of deeds, which are the root of all evil to mankind (NOTE VI). Now the Buddhist formula represents suffering as being the whole account of the matter: 'Birth is suffering, old age is suffering, sickness is suffering, death is suffering. The origin of suffering is the thirst for pleasure, being, and power. The extinction of this thirst brings about the extinction of suffering.' The Çaiva Siddhānta doctrine, on the contrary, gives to life and suffering a real significance. The present life is a probation,—a purgatory,—a preparation for endless fellowship and communion with the Supreme. Thus Grace is recognised where the Buddhist sees only suffering; and the instrument of man's release is that wisdom which understands the divine purpose, and adapts itself to that purpose. Our Sage dwells much upon the value of prayer, and of humble worship paid to the divine guru, while in Buddhism all is to be done by unaided human effort. At every point the two systems are in directest opposition!

I.

O Light! O Lamp girt with effulgent beams!—
the dame with curling locks and beauteous form

1. This is toned down!

பாதியே! பரனே! பால்கொள் வெண்ணீற்றாய்!
பங்கயத்' தயனு' மால்அறியா
நீதியே! செல்வத் திருப்பெருந் துறையி'
னிறைமலர்க் குருந்த'மே வியசீர்
ஆதியே! அடியேன் ஆதரித் தழைத்தால்
அதெந்துவே, என்றருளாயே! ச

உ.

நிருத்தனே! நிமலா! நித்தனே! நெற்றிக்
கண்ணனே! விண்ணுளோர் பிரானே!
ஒருத்தனே! உன்னை ஓலமிட் டலறி,
உலகெலாந் தேடியுங் காணேன்;
திருத்தமாம் பொய்கைத் திருப்பெருந் துறையிற்
செழுமலர்க் குருந்தமே வியசீர்
அருத்தனே! அடியேன் ஆதரித் தழைத்தால்
அதெந்துவே, என்றருளாயே! அ

ங.

எங்கணா யகனே! என்னுயிர்த் தலைவா!
வேலவார் குழலிமார் இருவர்

Is Thine. Supreme, Who wear'st the milk-white ash!
The Just, Whom Ayan of the flower knew not,
Nor Māl! In happy Perun-turraï Thou
'neath the Kuruntham's flow'ry shade didst rest.
Great First of Beings! when I craving call,
BID THOU IN GRACE THY SERVANT'S FEARS BEGONE! 4

II.

O Dancer! Spotless One! O ash-besmear'd!
Thy brow hath central eye! Lord of heaven's host!
Sole Deity! through all the world Thyself
I sought lamenting loud, but found Thee not.
Thou, Who by Perun-turrai's pleasant lake
'neath the Kuruntham's flow'ry shade didst rest.
Great Source of Being! when Thy servant craving calls,
BID THOU IN GRACE MY FEARS BEGONE! 8

III.

Our Leader! Ruler of my life and soul!
Whom ladies twain, with perfum'd flowing locks,

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9. Pārvathi and Gaṅgā. See Lex. கங்கை.

தங்கணு யகனே! தக்கநற் காமன்
றனதுட ற்ழல்எழ விழித்த
செங்கணு யகனே! திருப்பெருந் துறையிற்
செழுமலர்க் குருந்த்மே வியசீர்
அங்கணு! அடியேன் ஆதரித் தழைத்தால்
அதெந்துவே, என்றரு ளாயே! கஉ

ச.

கமலநான் முகனுங் கார்முகி னிறத்துக்
கண்ணனு நண்ணுதற் கரிய
விமலனே! எமக்கு வெளிப்ப டாய்என்ன
வியன்றழல் வெளிப்பட்ட எந்தாய்!
திமிலநான் மறைசேர் திருப்பெருந் துறையிற்
செழுமலர்க் குருந்தமே வியசீர்
அமலனே! அடியேன் ஆதரித் தழைத்தால்
அதெந்துவே, என்றரு ளாயே! கசு

Claim as their Spouse! Lord of the fiery eye!
Whose glance caus'd sudden fire from Dakshan's frame to spring,
And goodly Kāman's too! In sacred Perun-turrai Thou
'neath the Kuruntham's flow'ry shade didst rest.
Great Aṅgaṇan! when I Thy servant craving call,
BID THOU IN GRACE MY FEARS BEGONE! 12

IV.

The Lotus-god, the four-fac'd; Kaṇṇan too,
dark as the azure sky, could not approach
Thee, Pure One! when They pray'd Thee to shine forth,
Father! Thou wert as mighty flame display'd.
In Vēda-echoing Perun-turrai Thou
'neath the Kuruntham's flow'ry shade didst rest.
Great Being spotless! when Thy servant craving calls,
BID THOU IN GRACE MY FEARS BEGONE! 16

---

12. See Lex. அங்கணன்.

ரு.

துடிகொணேரிடையாள்சுரிகுழன்மடந்தை
    துணைமுலைக்கண்கடோய்சுவடு
பொடிகொள்வான்றழலிற்புள்ளிபோலிரண்டு
    பொங்கொளிதங்குமார்பினனே!
செடிகொள் வான்பொழில் சூழ்திருப் பெருந்துறையிற்
    செழுமலர்க்குருந்தமேவியசீர்
அடிகளே! அடியேன் ஆதரித்தழைத்தால்
    அதெந்துவே, என்றரு ளாயே! உ0

சா.

துப்பனே! தூயாய்! தூயவெண்ணீறு
    துதைந்தெழுதுளங்கொளி வயிரத்
தொப்பனே! உன்னை உள்குவார்மனத்தின்
    உறுசுவைஅளிக்குமார்அமுதே!
செப்பமாமறைசேர்திருப்பெருந்துறையிற்
    செழுமலர்க்குருந்தமேவியசீர்
அப்பனே! அடியேன் ஆதரித்தழைத்தால்
    அதெந்துவே, என்றரு ளாயே! உச

V.

[These two lines are not translateable !]

. . . .
. . . .
. . . .
. . . .

Thou, Who in Perun-turrai's sylvan groves
    'neath the Kuruntham's flow'ry shade didst rest.
O Teacher glorious ! when Thy servant craving calls,
    BID THOU IN GRACE MY FEARS BEGONE ! 20

VI.

O Happy One and Pure ! Thou like to gem
    whose radiant beams 'mid pure white ashes shine !
In mind of those who think of Thee Thou giv'st
    sweetness intense. Thou rare Ambrosia, Who
In sacred Perun-turrai's home of Vēdic lore
    'neath the Kuruntham's flow'ry shade didst rest.
O Father glorious ! when Thy servant craving calls,
    BID THOU IN GRACE MY FEARS BEGONE ! 24

எ.

மெய்யனே! விகிர்தா! மேருவே வில்லா
 மேவலர்புரங்கண்மூன்றெரித்த
கையனே! காலாற்காலனைக்காய்ந்த
 கடுந்தழற்பிழம்பன்னமேனிச்
செய்யனே! செல்வத்திருப்பெருந்துறையிற்
 செழுமலர்க்குருந்தமேவியசீர்
ஐயனே! அடியேன் ஆதரித்தழைத்தால்
 அதெந்துவே, என்றருளாயே! உஅ

அ.

முத்தனே! முதல்வா! முக்கணா! முனிவா!
 மொட்டறுமலர்பறித்திறைஞ்சிப்
பத்தியாய்நினைந்துபரவுவார்தமக்குப்
 பரகதிகொடுத்தருள்செய்யும்
சித்தனே! செல்வத்திருப்பெருந்துறையிற்
 செழுமலர்க்குருந்தமேவியசீர்
அத்தனே! அடியேன் ஆதரித்தழைத்தால்
 அதெந்துவே, என்றருளாயே! ௩௨

VII.

Thou True One changing oft Thy form ; Mēru Thy bow,
 Thy foemen's cities three Thy HAND consumed !
Thy FOOT burnt up death's king ! O ruddy One,
 Whose FORM was as a fiery column seen !
Thou, Who in Perun-turrai's happy home
 'neath the Kuruntham's flow'ry shade didst rest.
O glorious Teacher ! when Thy servant craving calls,
 BID THOU IN GRACE MY FEARS BEGONE ! 28

VIII.

The Free, the First, the Triple-eyed, the Sage,—
 Thou giv'st the heavenly goal to those,
Who off'ring flowers with clustering buds adore,
 devoutly pondering praise ; consummate One,
Thou, Who in Perun-turrai's happy home
 'neath the Kuruntham's flow'ry shade didst rest.
O Sire, all glorious ! when Thy servant craving calls,
 BID THOU IN GRACE MY FEARS BEGONE ! 32

கூ.

மருளனேன்மனத்தைமயக்கறநோக்கி,
 மறுமையோடிம்மையுங்கெடுத்த
பொருளனே! புனிதா! பொங்குவாளரவங்
 கங்கைநீர்தங்குசெஞ்சடையாய்!
தெருளுநான்மறைசேர்திருப்பெருந்துறையிற்
 செழுமலர்க்குருந்தமேவியசீர்
அருளனே! அடியேன் ஆதரித்தழைத்தால்
 அதெந்துவே, என்றருளாயே! ௩௬

கo.

திருந்துவார்பொழில்சூழ்திருப்பெருந்துறையிற்
 செழுமலர்க்குருந்தமேவியசீர்
இருந்தவாறெண்ணி ஏசறுநினைந்திட்
 டென்னுடை எம்பிரான் என்றென்
றருந்தவா! நினைந்தே ஆதரித்தழைத்தால்,
 அலைகடலதனுளேநின்று
பொருந்தவா, கயிலைபுகுநெறி இதுகாண்,
 போதராய், என்றருளாயே! ௪o

IX.

Regarding me distraught, Thou bad'st confusion cease,
 destroying thought of this world and the next,
Thou very God, Thou Holy One, upon Thy crest
 the swelling lustrous snake and Gaṅgā bide.
Thou, Who in Perun-turrai's home of lucid Vēdic lore
 'neath the Kuruntham's flow'ry shade didst rest.
Glorious in mercy! when Thy servant craving calls,
 BID THOU IN GRACE MY FEARS BEGONE! 36

X.

In Perun-turrai girt with ordered stately groves,
 'neath the Kuruntham's flow'ry shade,
I call to mind Thy glories all, and pondering yearn,
 and as my mighty Lord Thee oft invoke.
Ascetic rare! when I, Thy servant, craving call,
 struggling amid the billowy sea,
In grace declare the fitting path to reach
 the silver hill, and BID ME COME! 40

௩௰. ஆவது

திருக் கழுக்குன்றப் பதிகம்.

[சற்குருதரிசனம்.]

[Metre : —மா | —வி | —மா | —வி | —மா | —வி | —வி.]

௧.

பிணக்கி லாதபெ ருந்துறைப்பெரு மானுன் னாமங்கள்பேசுவார்க்
கிணக்கி லாததோ ரின்ப மேவருந்துன்ப மேதுடைத் தெம்பிரான்
உணக்கி லாததோர் வித்து மேல்விளையாம லென்வினை ஒத்தபின்
கணக்கிலாத்திருக்கோல’நீவந்துகாட்டினாய், கழுக்குன்றிலே. ௪

THE LYRIC OF THE 'EAGLE-MOUNT.'

THE SIGHT OF THE 'GURU.'

HYMN XXX.

This is one of the places which the Sage is said to have visited before seeing Çithambaram. It would appear that here he had some peculiar manifestation of the god, who had revealed himself to him in Perun-turrai. It is open to conjecture that the Guru, whom he regarded as Çivan manifested in the flesh, resided there, or at least was a constant visitant. The place itself is a renowned Çaiva shrine, and has its own legend, a considerable poem of 832 quatrains. This is of recent origin, and, I should suppose, of small authority. It states that the original name of the hill was Vēda-giri, or the hill of the Vēda. It is said to have four hills clustered together, each being one of the four Vēdas, while the central peak, which is of basaltic formation, is Çivan Himself in the form of the Lingam. It is curiously stated that 'in Ārūr the god dwells for the first watch of the night, and in Çithambaram for the midnight watch; but in Vēda-giri he is *always to be found*.' The name of the hill of the Vēda was changed to that of the hill of the Eagle, because two eminent persons, having disputed an order of Çivan, were sentenced to perform penance there.

I.

O peaceful Perun-turrai's mighty Lord!
  to those whose talk is of Thy thousand names
One even stream of matchless pleasure flows.
  My Lord, Who once didst wipe away sore griefs,
When good and evil deeds were balancèd,—
  (for aftermath of ill no living seed),—
In sacred glories countless didst Thou come,
  AND SHOW THYSELF UPON THE EAGLE'S HILL. 4

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3. This is called சத்தி-நிபாதம். See NOTE V. 4. A hill with a temple nine miles south-east of Chingleput.

௨.

பிட்டுநேர்படமண்சுமந்த பெருந்துறைப்பெரும்பித்தனே!
சட்டநேர்படவந்திலாத சழக்கனேனுனைச்சார்ந்திலேன்,
சிட்டனே! சிவலோகனே! சிறு நாயினுங்கடையாயவெம்
கட்டனேனையும் ஆட்கொள்வான்வந்து காட்டினாய், கழுக்குன்
றிலே. ௮

௩.

மலங்கி னேன் கண்ணி னீரை மாற்றி மலங்கெ டுத்தபெ ருந்துறை
விலங்கினேன்வினைக்கேடனேன்,இனிமேல்விளைவத்றிந்திலேன்.
இலங்குகின்றநின்சேவடிகள் இரண்டும்வைப்பிடமின்றியே
கலங்கினேன்,கலங்காமலேவந்துகாட்டினாய்,கழுக்குன்றிலே. ௧௨

௪.

பூணொணாததொர் அன்புபூண்டுபொருந்திநாடொறும்போற்றவும்
நாணொணாததொர்நாணம் எய்தி நடுக்கடலுள் அழுந்திநான்

II.

Thou Who for hire of cakes didst carry earth!
 Thou madman great, of the *great haven's* shrine!
While I, who knew no law of right, to Thee,
 through ignorant delusion drew not near,
O Best of Beings, Lord of Çiva-world,
 me, lower than the meanest cur, a man
Of evils sore, Thou cam'st to make Thine own,
 AND SHOW'DST THYSELF UPON THE EAGLE'S HILL. 8

III.

In wilderment I strayed from Perun-turrai far,
 where tears were changed to joy, and foulness purged;
By sinful deeds to ruin brought, henceforth
 I sinner knew not what should after grow.
Reft of the home where Thy bright feet once stood,
 a prey to dire perplexity, I dwelt.
To save me from confusion sore Thou cam'st,
 AND SHOW'DST THYSELF UPON THE EAGLE'S HILL. 12

IV.

That I the matchless ornament might wear
 of love unique,—draw nigh, and daily praise,—
Abashed with awe of reverence,—the shame
 that knows no shame,—sinking amid the sea;

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5. I.e. பெருந்துறை. Life, § iv.

பேணுநபெருந்துறைப்பெருந்தோணிபற்றி உகைத்தலும்
காணுத்திருக்கோல’நீவந்து காட்டினுப், கழுக்குன்றிலே. கசு

ரு.

கோலமேனிவராகமே! குணம் ஆம்பெருந்துறைக்கொண்டலே!
சீலமேதும் அறிந்திலாத என் சிந்தைவைத்தசிகாமணி!
ஞாலமேகரியாகநான் உனை நச்சிநச்சிடவந்திடும்
காலமே உனை ஓதநீவந்து காட்டினுப், கழுக்குன்றிலே. உ0

சா.

பேதமில்லதொர்கற்பளித்த பெருந்துறைப்பெருவெள்ளமே!
ஏதமேபலபேசநீ எனை ஏதிலார்முனம் என்செய்தாய்?
சாதல்சாதல்பொல்லாமையற்ற தனிச்சரண்சரணும் எனக்க்’
ஆதலால் உனை ஓதநீவந்து காட்டினுப்,கழுக்குன்றிலே. உச

Of Perun-turrai, dear beyond compare,
the glorious ship I seized and climbed thereon ;
Straightway, in splendour no eye sees, Thou cam'st,
AND SHOW'DST THYSELF UPON THE EAGLE'S HILL. 16

V.

In glorious form displayed, Thou teeming cloud
of perfect good, in Perun-turrai seen !
O matchless Gem, Who putt'st Thyself within
the thought of me, who naught of virtue knew !
The world itself shall witness bear that I
desired Thee eagerly, and then Thou cam'st,—
That when I called Thee, then Thou cam'st,—
AND SHOW'DST THYSELF UPON THE EAGLE'S HILL. 20

VI.

Great flood of Perun-turrai's shrine, Thou didst
the love that knows no change bestow ;
When foes with many an impious speech stood round,
what didst Thou unto me before them all?
Thy Foot shall be my only refuge still,
from every death, and every various ill,—
And, therefore, when in love I called, Thou cam'st,
AND SHOW'DST THYSELF UPON THE EAGLE'S HILL. 24

எ.

இயக்கிமார் அறுபத்துநால்வரை எண்குணஞ்செய்த ஈசனே!
மயக்கமாயதோர் மும்மலப்பழ வல்வினைக்குள் அழுந்தவும்,
துயக்கறுத்தெனை ஆண்டுகொண்டுநின் றாமலர்க்கழற்றந்தெனைக்
கயக்கவைத்தடியார்முனேவந்து காட்டினாய், கழுக்குன்றிலே. ௨௮

VII.

O Içan, Who the four and sixty demons mad'st
to share the eightfold qualities divine,—
When I had sunk in evil deeds,—the fruit
of triple foulness that confusion brings,—
Thou didst the bands of clinging sorrow loose;
mad'st me Thine own; gav'st me Thy feet's pure flower;
In presence of Thy servant-band didst come
AND SHOW THYSELF UPON THE EAGLE'S HILL. 28

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25. This may point to the legend in NOTE VI. (?)

௩௧. ஆவது

கண்டபத்து.

[நிருத்ததரிசனம்.]

[Metre: கொச்சகக்கலிப்பா. See V. § ii.]

௧.

இந்திரியவயமயங்கி இறப்பதற்கேகாரணமாய்
அந்தரமேதிரிந்துபோய் அருநரகில்வீழ்வேற்குச்
சிந்தைதனைத்தெளிவித்துச்சிவமாக்கி எனை ஆண்ட
அந்தமிலா ஆனந்தமணிகொ ட்டில்லை கண்டேனே! ௪

'MINE EYES HAVE SEEN.'

THE SIGHT OF THE MYSTIC DANCE

OR

THE UNSPEAKABLE VISION.

HYMN XXXI.

Tillai.—In the legends of the Sage it appears that he did not visit Tillai till he had seen the other shrines of Çaiva worship, and had become renowned both as a devotee and as a poet. It almost appears as if there existed some rivalry between the great temple of the Pāṇḍiyan land in Madura, and the famous shrine of the Çōṟa land in Çithambaram. It is quite certain that this latter in great measure superseded the former. It does not appear, indeed, that Māṇikka-Vāçagar ever revisited Madura after his formal renunciation of his position there. It may almost be inferred that he was never heartily forgiven by the king for the misappropriation of the cost of the horses. Of the fifty-one poems about a half were composed in Tillai [1], and these may be divided into two classes: the lyrics that express his own feelings and illustrate his life; and those which were composed (as is believed) for the use of others, either in the temple, or in their sports. These last are much more artificial than the former. I wish that it had been possible to re-arrange the poems.

Among the Tillai lyrics are to be found his most impassioned utterances. With this poem (XXXI) must be compared (XL), both of them expressing his enthusiastic joy at being permitted at length to behold the greatest shrine of his Master.

On the legends of Tillai I have written a separate paper. NOTE VII.

Tillai in the time of the Sage was to the devotees of Çivan what Jerusalem was to the Jews of old; and many of the expressions in these two lyrics will remind the reader of Psalm cxxii; and not a few of the expressions are identical with those in the rhyme often attributed to Bernard of Morlaix. One is frequently reminded of 'Jerusalem the Golden, with milk and honey blest.'

I.

In senses' power, sure cause of death, I erewhile 'wildered lay,—
Oft wrapt through realms of boundless space, then plunged in dismal hells!
He gave perception clear, made me all bliss,—made me His own!
I'VE TILLAI SEEN that holds the Gem, which endless rapture yields! 4

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[1] These are—(i) 2, 3, 4, 31, 40, 44-46, 49-51; (ii) 9-19, 21, 22.

௨.

வினைப்பிறவி என்கின்றவேதனையில் அகப்பட்டுத்
தனைச்சிறிதுநினையாதேதளர்வெய்திக்கிடப்பேனை,
எனைப்பெரிதும் ஆட்கொண்டென்பிறப்பறுத்தவிணையிலியை
அனைத்துலகுந்தொழுந் தில்லைஅம்பலத்தே கண்டேனே! ௮

௩.

உருத்தெரியாக் காலத்தே உள்புகுந்தென் னுள'மன்னிக்
கருத்திருத்தி ஊன்புக்குக் கருணையினால் ஆண்டுகொண்ட
திருத்துருத்தி மேயானைத் தித்திக்குஞ் சிவபதத்தை
அருத்தியினா னாயடியேன் அணிகொடில்லை கண்டேனே! ௧௨

௪.

கல்லாதபுல்லறிவிற்கடைப்பட்டநாயேனை
வல்லாளனாய்வந்துவனப்பெய்தி இருக்கும்வண்ணம்
பல்லோருங்காண, என்றன்பசுபாசம் அறுத்தானை
எல்லோரும் இறைஞ்சு தில்லைஅம்பலத்தே கண்டேனே! ௧௬

II.

Enmeshed in grievous memories of deeds and fated births
Outworn I lay; nor knew my soul one faintest thought of Him,
The Matchless One, Who cuts off 'birth'; Who made me His with power!
HIM HAVE I SEEN IN TILLAI'S COURT, where worships all the world! 8

III.

His form I knew not,—even then He fixed His love on me,
Planted Himself within my thought and flesh,—so made me His!
The Lord of sacred *Turutti*, I, currish slave, with joy
HAVE SEEN IN TILLAI'S FANE ADORNED, the sweet and blissful seat! 12

IV.

To me, untaught, most ignorant, the very lowest cur,
In mighty grace He came, with heavenly beauty me to clothe,
And loosed my 'servile bonds of sense' in sight of many men;
His form I'VE SEEN IN TILLAI'S TEMPLE COURT, where all bow down! 16

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11. Another name of Kuttālam. 14. Paçu-pāçam. See NOTES XI, XV.

ரு.

சாதிகுலம்பிறப்பென்னுஞ்சுழிப்பட்டுத்தடுமாறும்
ஆதமிலிநாயேனை அல்லல் அறுத்தாட்கொண்டு
பேதைகுணம்பிறருருவம்யான் எனதென்னுரைமாய்த்துக்
கோதில் அமுதானானைக்குலாவு தில்லை கண்டேனே! உ0

சு.

பிறவிதனை அறமாற்றிப்பிணிமூப்பென்றிவை இரண்டும்
உறவினொடும் ஒழியச்சென்றுலகுடைய ஒருமுதலைச்
செறிபொழில்சூழ் தில்லை நகர்த் திருச்சிற்றம்பலமன்னி
மறையவரும்வானவரும்வணங்கிட நான் கண்டேனே! உச

எ.

பத்திமையும்பரிசும் இலாப்பசுபாசம் அறுத்தருளிப்
'பித்தனிவன்' என என்னை ஆக்குவித்துப்போராமே
சித்தம் எனுந் திண்கயிற்றாற்றிருப்பாதங்கட்டுவித்த
வித்தகனார்விளையாடல்விளங்கு தில்லை கண்டேனே! உஅ

V.

Me whirled about 'mid 'caste' and 'clan' and 'birth,' and sore perplexed,—
Vile helpless dog,—He made His own, all sorrow rooting out;
Destroyed all folly,—alien forms,—all thought of 'I' and 'mine';
Ambrosia pure, HIM HAVE I SEEN IN TILLAI, where the saints consort! 20

VI.

From birth itself, from sickness, age to 'scape; earth's ties to loose;
I went,—I SAW the 'Only-First-One,' Owner of the world,
Who dwells, while Vēdic sages, hosts of heavenly ones adore,
IN TILLAI-CITY'S SACRED COURT, girt round with leafy groves. 24

VII.

My servile bonds of sense in grace He loosed,—me loveless mean,—
Fast tied He to His sacred Feet by willing mind's stout bonds,
That never part; made me a fool in sight of men; and now
I'VE TILLAI SEEN, where sportings of the wondrous Mage are known. 28

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20. See Kulāvu-tillai in Lex. 25. Line 14. 28. NOTE I.

௮.

அளவிலாப்பாவகத்தால் அமுக்குண்டிங்கறிவின்றி
விளைவொன்றும் அறியாதேவெறுவியனாய்க்கிடப்பேனுக்
களவிலா ஆனந்தம் அளித்தென்னை ஆண்டானைக்
களவிலாவானவருந்தொழுந் தில்லை கண்டேனே! ௩௨

௯.

பாங்கினொடு பரிசொன்றும் அறியாத நாயேனை
ஓங்கி உளத்தொளிவளர உலப்பிலா அன்பருளி,
வாங்கிவினை, மலம் அறுத்து, வான்கருணைதந்தானை
நான்குமறை பயிறில்லை அம்பலத்தே கண்டேனே! ௩௬

௧௦.

பூதங்கள் ஐந்தாகிப்புலன் ஆகிப்பொருள் ஆகிப்
பேதங்கள் அனைத்துமாய்ப்பேதம் இலாப்பெருமையனைக்,
கேதங்கள்கெடுத்தாண்டகிளர் ஒளியைமரகதத்தை,
வேதங்கடொழுதேத்தும்விளங்கு தில்லை கண்டேனே! ௪௦

VIII.

Sunk here midst infinite conceits, all ignorance was I;
I lay, poor empty soul, unweeting aught that might spring forth;
Now Him who made me His, bestowing raptures infinite,
I've seen in Tillai, where the guileless heavenly ones bow down! 32

IX.

To me, a dog, who knew not anything of seemly right,
He gave His heavenly grace, took me and cut off actions' guilt;
He gave unfailing love: light high and higher shone; Him I
In Tillai's court have seen, where the four mystic scrolls are conned! 36

X.

The elements, the senses five, He is; and substance too.
All diverse forms He, mighty, wears: knows no diversity.
The gleaming Light that rules, and ill destroys; the Emerald;
Him have I seen in Tillai bright, where Vēdas worship and extol! 40

37–39. Note XII.

௩உ. ஆவது

பிரார்த்தனைப் பத்து.

[சதாமுத்தி.]

[Metre: ஆசிரிய விருத்தம். Irregular.]

க.

கலந்து நின்னடியாரோ டன்று
வாளா களித்திருந்தேன்;
புலர்ந்துபோனகாலங்கள்;
புகுந்துநின்ற திடர்பின்னாள்;
உலர்ந்துபோனேன் உடையானே!
உலவா இன்பச் சுடர்காண்பான்
அலந்து போனேன் அருள்செய்யாய்,
ஆர்வங் கூர, அடியேற்கே! ௪

உ.

அடியார்சிலர் உன்னருள்பெற்றார்
ஆர்வங் கூர; யான் அவமே
முடையார் பிணத்தின் முடிவின்றி
முனிவால் அடியேன் மூக்கின்றேன்.

THE SUPPLICATION.

HYMN XXXII.

[See Life, § ii.]

I.

Alternations of feeling.

Mingling with Thy true saints, that day in speechless joy I stood;
Next day, with dawning daylight trouble came, and there abode.
My soul grows old. Master! to seek the gleam of fadeless bliss
Wand'ring I went. In grace to me, Thy slave, let love abound! 4

II.

Impatience.

Some of Thy saints have gained through plenteous love Thy grace. Grown old,
All vain my griefs,—of this vile corpse I see no end.

கடியேனுடையகடு வினைபைக்
களைந்துன்கருணைக்கடல்பொங்க
உடையாய்! அடியேன் உள்ளத்தே
ஓவாதுருக அருளாயே! ௮

௩.

அருள் ஆர் அமுதப்பெருங்கடல்வாய்
அடியார் எல்லாம் புக்கழுந்த
இருள் ஆர் ஆக்கை இதுபொறுத்தே
எய்த்தேன், கண்டாய், எம்மானே!
மருள் ஆர்மனத்தோர் உன்மத்தன்
வருமால் என்றிங்கெனைக்கண்டார்;
வெருளாவண்ண மெய்யன்பை
உடையாய்! பெறநான் வேண்டுமே! ௧௨

௪.

வேண்டும் வேண்டுமெய்யடியா
ருள்ளேவிரும் பியெனையருளால்
ஆண்டாய் அடியேனிடர்களைந்த
அமுதே! அருமாமணிமுத்தே!
தூண்டாவிளக்கின்சுடரனையாய்!
தொண்டனேற்குமுண்டாங்கொல்
வேண்டாதொன்றும்வேண்டாது
மிக்கஅன்பேமேவுதலே! ௧௬

Remove from sinful me my deeds of sin; let mercy's sea o'erflow!
O Master, to Thy slave give ceaseless soul-subduing grace! 8

III.

Fortitude—strong in love—needed.

Deep in the vast Ambrosial sea of grace Thy perfect saints
Have sunk. Lo, Lord, I wearied bear this frame with darkness filled!
Men see, and cry, 'A madman, one of 'wildered mind is here.'
Master, that I may fearless live, true love I NEEDS must gain! 12

IV.

Craving for consummate bliss.

I NEED! I NEED! Midst Thy true faithful ones, in grace desiring me,
Thou mad'st me Thine, my griefs expell'd,—Ambrosia! precious peerless Gem,
Like gleam of quenchless lamp! And I, Thy servant too, shall I
Reach Thee, and ne'er again know NEED? Thou all-abounding Love! 16

௫.

மேவும் உன்றன் அடியாருள்
விரும்பியானு'மெய்ம்மையே,
காவிசேருங்கயற்கண்ணாள்
பங்கா! உன்றன்கருணையினல்
பாவியேற்கும் உண்டாமோ,
பரமானந்தப்பழங்கடல்சேர்ந்
த்தாவியாக்கை யான் எனதென்
றியாதும் இன்றி அறுதலே? ௨0

௬.

அறவேபெற்றார்நின்னன்பர்
அந்தமின்றி அகநெகவும்;
புறமேகிடந்துபுலைநாயேன்
புலம்புகின்றேன், உடையானே!
பெறவே வேண்டு' மெய்யன்பு,
பேரா ஒழியாப் பிரிவில்லா
மறவா நினையா அளவிலா
மாளா இன்ப மாகடலே! ௨௪

௭.

கடலே அனைய ஆனந்தங்
கண்டார் எல்லாங்கவர்ந்துண்ண,
இடரேபெருக்கியேசற்றிங்
கிருத்தல் அழகோ? அடிநாயேன்,

V.

Shall I get free from Self?

Thou Partner of the bright-eyed maid! To dwell among Thy saints,
Desiring Thee in truth, shall it be giv'n to sinful me
By Thine own grace, gaining the ancient sea of bliss superne,
To rest, in soul and body freed from thought of 'I' and 'mine'? 20

VI.

Longing desire of the Infinite Bliss.

Thy loving ones have gained 'cessation' absolute; but here
My spirit ever melts, outside I lie,—base dog,—and mourn!
O Master mine, I would attain true love's vast sea of bliss,
That change, surcease, oblivion, sev'rance, thought, bound, death knows not! 24

VII.

Cut short Thy work!

They've seen the sea-like bliss, have seized it, and enjoy! Is't meet,
That I, low dog, with added pains and pining sore should bide?

உடையாய்! நீயே அருளுதி! என்
றுணர்த்தாதொழிந்தேகழிந்தொழிந்தேன்;
சுடர் ஆர் அருளால் இருணீங்கச்
சோதி! இனித்தான் றுணியாயே! ௨அ

அ.

துணியா உருகா அருள்பெருகத்
தோன்றுந்தொண்டரிடைப்புகுந்து
திணியார்மூங்கிற்சிந்தையேன்
சிவனே! நின்றுதேய் கின்றேன்;
அணியார் அடியார் உனக்குள்ள
அன்புந் தாராய்! அருள் அளியத்
தணியாதொல்லைவந்தருளித்
தளிர்ப்பொற்பாதந்தாராயே! ௩௨

௯.

தாரா அருள் ஒன்றின்றியே
தந்தாய் என்றுன்றமர் எல்லாம்
ஆராநின்றார்; அடியேனும்
அயலார்போல அயர்வேனோ?
சீர் ஆர் அருளாற்சிந்தனையைத்
திருத்தி ஆண்ட சிவலோகா!
பேர் ஆனந்தம் பேராமை
வைக்க வேண்டும், பெருமானே! ௩௬

Master, do Thou Thyself give grace, I pray! I faint! I fail!
Cut short Thy work! O light, let darkness flee before Thy mercy's beam! 28

VIII.

Come quickly.

Enter'd amongst Thine own, to whom true melting grace abounds,
I stand with soul like tough *bambūsa* stem, and wear away.
O Çivan, grant the love Thy crowned servants bear to Thee!
O swiftly come, and give to me Thy tender beauteous Foot! 32

IX.

Was I not made Thine own?

Thine own stood round, and all declar'd: 'No grace withheld, all grace
Is given,'—and I, Thy servant, shall I mourn as aliens wont?
Thou King of Çiva-world, by glorious grace didst change my thought,
And make me Thine.—I pray Thee, Lord, place me in changeless bliss! 36

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30. The friction of the *bambu* kindles fire.

கo.

மானேர்பங்கா! வந்திப்பார்
மதுரக்கனியே! மனநெகா
நான் ஓர்தோளாச்சுரை ஒத்தால்
நம்பி! இத்தால்வாழ்ந்தாயே!
ஊனேபுகுந்த உனை உணர்ந்தே
உருகிப்பெருகும் உள்ளத்தைக்
கோனே! அருளுங்காலந்தான்
கொடியேற்கென்றோகூடுவதே? ௪o

கக.

கூடிக் கூடி உன்னடியார்
குனிப்பார், சிரிப்பார், களிப்பாரா?—
வாடி வாடி வழியற்றேன்
வற்றன்மரம்போனிற்பேனே?
ஊடி ஊடி உடையாயொடு
கலந்துள்ளுருகிப்பெருகிநெக்
காடி ஆடி ஆனந்தம்
அதுவேயாக அருள், கலந்தே! ௪௪

X.

Is aught gained by delay?

Thou Partner sole of the Gazelle! Sweet fruit to them that worship Thee!
Teacher! If I am like an *unbor'd gourd,* doth thus Thy glory live?
O King, when comes the time that Thou wilt grant in grace to me
A soul that melts and swells in knowing Thee, Who cam'st in flesh? 40

XI.

Must I languish here?

In concert joining shall Thy saints, there bending smile and joy?
O Master, drooping, all forlorn, like withered tree, must I
Stand sullen while they mingle, melt, souls swelling, lost in bliss
In rhythmic dance? Grant bliss of sweet communion with Thy grace! 44

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38. This could not make a lute. 43, 44. This is, in Tamil, somewhat incoherent.

௩௩. ஆவது

குழைத்த பத்து.

[ஆத்துமநிவேதனம்.]

[Metre: ஆசிரிய விருத்தம், six feet. Formula: –மா | –மா | –காய், twice. G. 159.]

க.

குழைத்தாற்பண்டைக்கொடுவினைநோய்,காவாய்!உடையாய்,கொ
டுவினையேன்
உழைத்தால்உறுதிஉண்டோதான்? உமையாள்கணவா! எனையாள்வாய்.
பிழைத்தாற்பொறுக்கவேண்டாவோ? பிறைசேர்சடையாய்,முறை
யோ, என்
றிழைத்தால் அருளாதொழிவதே அம்மானே! உன்னடியேற்கே? ௪

உ.

அடியேன் அல்லல் எல்லா முன்னகல ஆண்டாய், என்றிருந்தேன்;
கொடி ஏரிடையாள்கூறு! எங்கோவே! ஆவா வென்றருளிச்

THE DECAD OF THE BRUISED HEART
OR
'SELF-DEDICATION.'

HYMN XXXIII.

[Comp. Life, § v.] It would be hard to find a more touching expression of absolute mystic self-renunciation than these verses contain.

I.

Useless suffering.

If cruel pain oppress from 'deeds of old,' guard Thou
Who ownest me! If I, a man of 'cruel deeds'
Suffer, from this my woe doth any gain accrue?
O light of Umai's eyes, take Thou me for Thine own!
And though I err, ah! should'st not Thou forgive,—
Thou on whose crest the crescent rests? If I appeal,
Wilt Thou withhold Thy grace, Father, from me Thy slave? 4

II.

Why is the affliction of embodied existence prolonged?

Thy slave's afflictions all to drive far off I deem'd
Thou mad'st me Thine, erewhile; Thou Partner of the Queen,
Whose form is like the slender creeping plant! Our King;
bidding me come, why didst Thou not in grace destroy

1. = Fate, Pope's *Nālaḍi*, pp. 66-69. Also = 'evil deeds,' *Kurral*, Lex.

செடிசேர் உடலைச் சிதையாதது எத்துக்கெங்கள் சிவலோகா?
உடையாய், கூவிப்பணிகொள்ளாதொறுத்தால்ஒன்றும்போதுமே? அ

ரு.

ஒன்றும் போதா நாயேனை உய்யக்கொண்ட நின்கருணை
இன்றேஇன்றிப்போய்த்தோதான்? ஏழைபங்கா! எங்கோவே!
குன்றே அனையகுற்றங்கள் குணமாம் என்றே நீகொண்டால்,
என்றான்கெட்டதிரங்கிடாய், எண்டோண்முக்கண்எம்மானே! கஉ

சு.

மானேர்நோக்கிமணவாளா! மன்னே! நின்சீர்மறப்பித்திவ்
ஊனேபுகஎன்றனைநூக்கி உழலப்பண்ணுவித்திட்டாய்.
ஆனால் அடியேன் அறியாமை அறிந்துநீயே அருள்செய்து
கோனே! கூவிக்கொள்ளுநாள்என்றென்றுன்னைக்கூறுவதே? கசு

This body vile? Our Lord, Who dwell'st in yon blest world!
 Thou called'st,—if my service not accepting now
Thou dost afflict, Master, will any gain accrue? 8

III.

Pardon my offences.

Thy mercy given to save one void of worth,
 a dog like me, hath it this day pass'd all away?
Thou Partner of the Tender One, our Mighty King,
 ev'n faults that like a mountain rise, to virtues turn,
If Thou but say the word! If Thou didst take me once
 for Thine, why dost Thou not—though ruined—pity take
On me? our Lord,—Thou of eight arms and triple eye! 12

IV.

When wilt Thou call me back to Thee?

Bridegroom of Her with fawnlike eyes! Our King! If Thou
 hast caused me Thine abiding glory to forget;
If Thou hast thrust me out in fleshly form to dwell;
 if Thou hast caused Thy slave to wander here forlorn;
Knowing Thy servant's ignorance, O gracious King,
 when comes the day that Thou Thyself wilt show Thy grace?
Ah! When, I cry, when wilt Thou call me back to Thee? 16

௫.

கூறுநாவேமுதலாகக் கூறுங்கரணம் எல்லா'நீ!
தேறும்வகைநீ! திகைப்புநீ! தீமைநன்மைமுழுது'நீ!
வேறோர்பரிசிங்கொன்றில்லை. மெய்ம்மைஉன்னைவிரித்துரைக்கில்
தேறும்வகைஎன்? சிவலோகா, திகைத்தாற்றேற்றவேண்டாவோ?
௨௦

௬.

வேண்டத்தக்கதறிவோய்நீ! வேண்டமுழுதுந்தருவோய்நீ!
வேண்டும்அயன்மாற்கரியோய்நீ! வேண்டிஎன்னைப்பணிகொண்டாய்!
வேண்டிநீயாதருள்செய்தாய்? யானும் அதுவேவேண்டின்அல்லால்
வேண்டும்பரிசொன்றுண்டென்னில் அதுவும் உன்றன்விருப்பன்றே?
௨௪

௭.

அன்றே என்றன் ஆவியும் உடலும் உடைமை எல்லாமும்
குன்றே அனையாய்! என்னை ஆட்கொண்டபோதேகொண்டிலையோ?

V.

All is Thyself!

The tongue itself that cries to Thee,—all other powers
of my whole being that cry out,—all are THYSELF!
Thou art my way of strength! The trembling thrill that runs
through me is Thee! THYSELF the whole of ill and weal!
None other here! Would one unfold and truly utter Thee,
what way to apprehend? Thou Lord of Çiva-world!
And if I trembling fear, should'st Thou not comfort me? 20

VI.

Desires.

Thou know'st what to DESIRE is meet,—when we DESIRE
Thou'rt He that wholly grants! To Ayan and to Māl
DESIRING Thee, how hard to reach! Yet me Thou didst
DESIRE, my service claim! DESIRING what didst Thou
Bestow Thy grace? That and naught else do I DESIRE!
And if aught else there be that stirs in me DESIRE,
That too, in sooth, is Thy DESIRE,—is it not so? 24

VII.

I am wholly Thine.

That very day my soul, my body, all to me
pertaining, didst Thou not take as Thine own,
Thou like a mountain strong! when me Thou mad'st Thy slave?
And this day is there any hindrance found in me?

இன்றோர்இடையூறெனக்குண்டோ? எண்டோண் முக்கண் எம்
மானே!
நன்றேசெய்வாய், பிழைசெய்வாய், நானோ இதற்கு நாயகமே! ௨௮

௮.

நாயிற்கடையாநாயேனை நயந்துநீயே ஆட்கொண்டாய்;
மாயப்பிறவி உன்வசமே வைத்திட்டிருக்கும்; அதுவன்றி
ஆயக்கடவேனோதான்? என்னதோ இங்கதிகாரம்?
காயத்திடுவாய் உன்னுடையகழற்கீழ்வைப்பாய், கண்ணுதலே! ௩௨

௯.

கண்ணார் நுதலோய்! கழலிணைகள் கண்டேன், கண்கள்களிகூர
எண்ணாதிரவும்பகலுநான் அவையே எண்ணும் அது அல்லால்
மண்மேல்யாக்கைவிடுமாறும், வந்துன்கழற்கேபுகுமாறும்,
அண்ணா! எண்ணக்கடவேனோ? அடிமைசால அழகுடைத்தே! ௩௬

Our Mighty One! Eight-arm'd and Triple-eyed!
Do Thou to me what's good alone, or do Thou ill,
To all resigned, I'm Thine and wholly Thine! 28

VIII.

My destinies are in Thy hand.

Me dog, and lower than a dog, all lovingly
Thyself didst take for Thine. This birth-illusion's thrall
Is plac'd within Thy charge alone. And I in sooth,
is there aught I need beyond that, with care search out?
Herein is there authority at all with me?
Thou may'st again consign me to some mortal frame;
Or 'neath Thy jewelled foot may'st place me, Brow-eyed One! 32

IX.

My soul is fixed on Thee.

Thou in Whose brow a central eye doth gleam! Thy feet—
the twain—I saw; mine eyes rejoic'd; now, night and day,
Without a thought, on them alone I ponder still!
How I may quit this earthly frame, how I may come
To enter 'neath Thy feet in bliss, I ponder not!
Save Thee, O King, should I Thy servant ponder aught?
Thy service here hath fulness of delight for me! 36

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35. Mystic quietude, Psalm lxxiii. 23-25. See Hierotheus, &c., in Inge's B. L., pp. 103, 222, 223, 231-245.

கo.

அழகே புரிந்திட் ட்டிநாயேன் அரற்றுகின்றேன், உடையானே!
திகழா நின்ற திருமேனி காட்டி என்னைப் பணிகொண்டாய்;
புகழே! பெரிய பதம்! எனக்குப் புராண! நீதந் த்ருளாதே,
குழகா! கோலமறையோனே! கோனே! என்னைக் குழைத்தாயே! ௪o

X.

The hope deferred.

Thy beauty only I, a slavish dog, desire,
and cry aloud. O Master! Thou didst show to me
Thy sacred Form in lustre shrin'd, and didst accept
my service. Thou my Glory!—Mine august abode,
In ancient days assur'd, Thou now withhold'st;—and so,
O beauteous Lord!—Thou of the glorious mystic Word!
My King,—sorely indeed hast Thou bruis'd my poor heart! 40

௩௪. ஆவது

உயிர் உண்ணிப் பத்து.

[சிவானந்தம் மேலிடுதல்.]

[The Tamil metre is Kali-Viruttam, four lines, of four feet under one rhyme.]

க.

பைந்நாப் பட அரவேர் அல்குல் உமைபாகம தாய் என்
மெய்ந்நா டொறும் பிரியா வினைக் கேடா! விடைப் பாகா!
செந்நா வலர் பரசும் புகழ்த் திருப்பெருந்துறை உறைவாய்!
எந்நாட் களித் தெந் நாள் இறு மாக்கேன், இனி யானே? ௪

உ.

நான் ஆர் அடி அணைவேன்? ஒரு நாய்க்குத் தவி சிட்டிங்க்'
ஊன் ஆர் உடல் புகுந்தான்; உயிர் கலந்தான், உளம் பிரியான்;
தேன் ஆர் சடைமுடியான், மன்னு திருப்பெருந்துறை உறைவான்
வானோர்களும் அறியாததோர் வளம் ஈந்தனன் எனக்கே! ௮

'MY SOUL IS CONSUMED.'

RAPTURE OF LIFE IN ÇIVAN.

HYMN XXXIV.

The lyric is a good example of the enthusiastic expression of Bhakti. See NOTE VIII.

I.

His praises.

Partner of Umai's loveliness! Destroyer of the 'deeds'
That to this frame cling fast! Thou Guardian of the Bull! Who dwell'st
In Perun-turrai's sacred shrine by well-skilled bards extolled!
When shall I joy, O when exulting sing, henceforth, I too? 4

II.

His condescending love.

And who am I would reach His foot? To me, mere cur, a throne
He gave; enter'd my flesh; mixed with my life; leaves not my soul.
With crown of honey-dripping-locks, blest Perun-turrai's Lord
On me a gracious boon bestow'd, that heavenly ones know not! 8

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1. The Tamil line is a sad blemish! 2. '*Karma*' or '*vinai*.' NOTE V. 4. This is, in fact, the idea: 'When will it be granted to me to join the saints in Çivan's paradise?' There are four of the stereotyped invocations.

௩.

எனை நான் என்ப த்றியேன்; பகல் இரவ்ா வதும் அறியேன்;
மனவாசகங் கடந்தான் எனை மத்தோன் மத்தன் ஆக்கிச்
சினமால்விடை உடையன் மன்னு திருப்பெருந்துறை உறையும்
பனவன் எனைச் செய்தபடி ற்றியேன், பரஞ் சுடரே! ௧௨

௪.

வினைக்கேடரும் உளரோபிறர், சொல்லீர், வியன் உலகில்?
எனைத் தான் புகுந் த்ாண்டான் என தென்பின் புரை உருக்கிப்
பினைத் தான் புகுந் தெல்லே, பெருந் துறையில் உறை பெம்மான்
மனத்தான், கண்ணின் அகத்தான், மறு மாற்றத்திடை யானே! ௧௬

௫.

பற்றாங்க்வை அற்றீர், பற்றும் பற்றாங்க்து பற்றி,
நற்றாங்கதி அடைவோம் எனிற், கெடுவிர், ஓடி வம்மின்;
தெற்றார் சடை முடியான் மன்னுந் திருப்பெருந்துறை இறைசீர்
கற்றாங்க்வன் கழல்பேணின ரொடுங்கூடுமின், கலந்தே! ௨௰

III.

Sacred enthusiasm.

I know myself no more ; nor day's nor night's recurrence ; He
Who mind and speech transcends with mystic madness madden'd me ;
He owns the angry mighty Bull,—blest Perun-turrai's Lord ;
The Brāhman used to me wiles I know not,—O Beam divine ! 12

IV.

None like to Him.

And are there other sin-destroyers, say ! in this wide world ?
Ent'ring me too, He made me His, melting my very bones !
He bound me fast, O joy ! Lord, Who in Perun-turrai dwells,
He fills my mind, in eye enshrin'd, midmost in every word ! 16

V.

Cling to Him with reverent love.

Ye who are freed from clinging ties, cling ye where man should cling !
If ye desire the blissful goal to reach, swift hasten on !
Learn ye the glory of the King, Who crowned with braided lock
In Perun-turrai dwells ; join ye with those who cherish there His foot ! 20

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17. பற்று, *Kurral*, 350 ; *Nālaḍi*, 171.

௬.

கடலின்றிரை அதுபோல்வரு கலக்கமலம் அறுத்தென்
உடலும்மெனதுயிரும்புகுந் தொழியா வண்ண நிறைந்தான்;
சுடருஞ்சுடர் மதிசூடிய திருப்பெருந்துறை உறையும்
படருஞ்சடை மகுடத்தெங்கள் பரன்றான்செய்த படிறே! ௨௪

௭.

வேண்டேன்புகழ், வேண்டேன் செல்வம், வேண்டேன் மண்
ணும்விண்ணும்,
வேண்டேன்பிறப் பிறப்புச்,சிவம் வேண்டார்தமை நாளும்
தீண்டேன், சென்று சேர்ந்தேன், மன்னு திருப்பெருந்துறை இறை
தாள்
பூண்டேன்; புறம்போகேன், இனிப்புறம்போகல் ஒட்டேனே! ௨௮

௮.

கோற்றேன் எனக் கென்கோ? குரை கடல்வாய் அமு தென்கோ?
ஆற்றேன் எங்கள் அரனே! அரு மருந்தே! என தரசே!
சேற்றார்வயல் புடைசூழ்தரு திருப்பெருந்துறை உறையும்
நீற்றார் தரு திருமேனிநின் மலனே! உனை யானே? ௩௨

VI.

I am His, body and soul.

Foulness that heaves like billows of the sea He all destroy'd;
My soul and body enter'd,—fills, and quits no more. He Who
In Perun-turrai dwells, with crown of spreading braided locks,
Wreath'd with the moon's bright beams, our Lord Supreme. This is His wile! 24

VII.

The goal reached.

Glory I ask not; nor desire I wealth; not earth or heaven I crave;
I seek no birth or death; those that desire not Çivan nevermore
I touch. I've reach'd the foot of sacred Perun-turrai's King,
And crown'd myself! I go not forth! I know no going hence again! 28

VIII.

Honey or nectar?

Shall I name Thee 'honey from the branch'? 'nectar from the sounding sea'?
Our Aran! precious Balm! my King! No powers have I to sing Thy praise,
Who dwell'st in Perun-turrai's shrine, by loamy rice-fields girt,
Thou Spotless One, Whose sacred Form the holy ash adorns! 32

௯.

எச்சம்மறி வேனான் எனக் கிருக்கின்றதை அறியேன்.
அச்சோ, எங்கள் அரனே! அரு மருந்தே! என தமுதே!
செச்சை மலர் புரைமேனியன், திருப்பெருந்துறை உறைவான்
நிச்சம்மென நெஞ்சின் மன்னி, யான் ஆகிநின் றானே! ௩௬

௧௦.

வான்பாவிய உலகத்தவர் தவமேசெய, அவமே
ஊன்பாவிய உடலைச்சுமந் தடவிமரம் ஆனேன்;
தேன்பாய்மலர்க்கொன்றைமன்னு திருப்பெருந்துறைஉறைவாய்,
நான்பாவியன் ஆனால்,உனை 'நல்காய்' எனல் ஆமே! ௪௦

IX.

Withdrawal of comfort.

Thee I know I need ; and all I need I yet know not ;
Ah me ! our Aran, precious Balm, Ambrosia, Thou Whose Form is like
The crimson flower, Who dwell'st in sacred Perun-turrai's shrine,
And still remain'st, the very self within my soul ! 36

X.

Prayer permitted still.

While dwellers in the heavenly world do holy deeds, in vain
Bearing a frame of flesh compact, I stand like forest tree.
Thou dwell'st in Perun-turrai's shrine, where honey-dripping *cassia* blooms ;
Though I'm a sinner, yet I may implore, 'give grace to me !' 40

௩௫. ஆவது

அச்சப் பத்து.

[ஆனந்தம் உறுதல்.]

[The metre is ஆசிரிய விருத்தம், six feet in each line. The formula is :—

கூ / கரு } விளம் | புளி / தே } மா | தே மா || கூ / கரு } விளம் | தே / புளி } மா | தே மா.]

க.

புற்றில்வாள் அரவும் அஞ்சேன்; பொய்யர்தம் மெய்யும் அஞ்சேன்;
கற்றைவார் சடைஎம் மண்ணல் கண்ணுதல் பாத' நண்ணி
மற்றும்ஓர் தெய்வந் தன்னை உண்டென நினைந்தெம் பெம்மாற்
கற்றிலா த்வரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௪

THE DECAD OF DREAD

OR

'ABSORPTION IN DIVINE KNOWLEDGE.'

HYMN XXXV.

I.

Heretics.

Not the sleek snake in anthill coil'd I dread;
nor feignèd truth of men of lies,—
As I, in sooth, feel fear at sight of those
who have not learnt the Lofty-One
To know; who near the Foot of the Brow-Ey'd,—
our Lord, crown'd with the braided-lock,—
Yet think there's other God. When these unlearn'd we see,—
AH ME! WE FEEL NO DREAD LIKE THIS! 4

---

1. In T.V.U.P., Canto V. 68, it is said that he composed this when he had made a hut of leaves for himself outside the city of Çithambaram, and withdrawn to it as a Yōgi, p. xxx.

௨.

வெருவரேன்வேட்கைவந்தால்; வினைக்கடல்கொளினும்அஞ்சேன்;
இருவரான் மாறு காணு எம்பிரான் றம்பிரான் ஆனுர்
திரு உரு அன்றி மற்றோர் தேவர்எத் தேவர் என்ன
அருவரா தவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௮

௩.

வன்புலால்வேலும்அஞ்சேன்; வளைகையார்கடைக்கண்அஞ்சேன்;
என்பெலாம் உருக நோக்கி, அம்பலத் தாடு இன்ற
என்பொலா மணியை ஏத்தி, இனித்தருள் பருக மாட்டா
அன்பிலா தவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௧௨

௪.

கிளி அனுர் கிளவி அஞ்சேன்; அவர்கிறி முறுவல் அஞ்சேன்;
வெளியநீ றாடு மேனி வேதியன் பாத' நண்ணித்

II.

False teachers.

I shudder not, though evil yearnings rise;
nor fear, though sea of *deeds* o'erwhelm!
Beside His sacred Form, our Lord of lords,—
in which the *Two* no change discerned,
When name of other gods,—whate'er they be,—
by lips profane is but pronounc'd:
If I see those, who loathe not such discourse,—
AH ME! WE FEEL NO DREAD LIKE THIS! 8

III.

The unloving.

I dread not mighty jav'lin, dripping gore;
nor glance of maids with jewell'd arms!
But those that will not sweetly taste His grace,—
Whose glance can melt the inmost soul,—
Who dances in the hallow'd court,—my Gem
unstain'd and pure,—nor praise His Name:—
Such men of loveless hearts when we behold,—
AH ME! WE FEEL NO DREAD LIKE THIS! 12

IV.

The unfeeling.

I dread not chatter vain of parrot-tongues;
nor fear their guileful wanton smile!
If, drawing nigh the Vēthian's feet, Whose Form
the sacred ashes white displays,

---

7. See *Aruṇāçalam* in Index.

துளிஉலாங் கண்ணர் ஆகித் தொழுதழு துள்ள' நெக்கிங்'
அளிஇலா தவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! கசு

ரு.

பிணிஎலாம் வரினும் அஞ்சேன்; பிறப்பினேடிறப்பும் அஞ்சேன்;
துணிநிலா அணியி னன் றன் றொழும்பரோ டழுந்தி அம்மால்
திணிநிலம் பிளந்துங் காணுச் சேவடி பரவி வெண்ணீ
றணிகிலா தவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! உo

சு.

வாள்உலாம் எரியும் அஞ்சேன்; வரைபுரண் டிடினும் அஞ்சேன்;
தோள்உலா' நீற்றன், ஏற்றன், சொற்பதங் கடந்த அப்பன்,
தாளதா மரைகள் ஏத்தித் தடமலர் புனைந்து நையும்
ஆள்அலா தவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! உச

Men's souls nor melt, nor weep they worshipping,
their eyes with gushing teardrops fill'd :
If these, of tender feeling void, we see,—
AH ME ! WE FEEL NO DREAD LIKE THIS ! 16

V.

The undevout.

I fear not, though diseases all should come ;
nor dread I birth with death conjoin'd !
The crescent moon as ornament He wears,
yet men praise not His roseate Feet,
(Which Māl, though the firm ground He clave, saw not,)
nor join His worshippers devout !
If those that wear not ashes white we see,—
AH ME ! WE FEEL NO DREAD LIKE THIS ! 20

VI.

Not real worshippers.

I dread not angry flash of gleaming fires ;
nor fear, though mountains on me roll !
His shoulders ashes wear, Lord of the Bull,
Sire, passing utterance of speech,—
Yet men praise not His lotus Feet, nor bow,
nor crown them with the full-blown flower !
If those hard hearts, that yield not to His power we see,—
AH ME ! WE FEEL NO DREAD LIKE THIS ! 24

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21. Psalm xlvi.

எ.

தகை இலாப் பழியும் அஞ்சேன்; சாதலை முன்னம் அஞ்சேன்;
புகைமுகந் தெரிகை வீசிப் பொலிந்தஅம் பலத்துள் ஆடும்
முகை நகைக் கொன்றை மாலை முன்னவன் பாதம் ஏத்தி
அக நெகா தவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! உஅ

அ.

தறிசெறி களிறும் அஞ்சேன்; தழல்விழி உழுவை அஞ்சேன்;
வெறிகமழ் சடையன் அப்பன் விண்ணவர் நண்ண மாட்டாச்
செறிதரு கழல்கள் ஏத்திச் சிறந்தினி திருக்க மாட்டா
அறிவிலா தவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௩௨.

௯.

மஞ்சுலாம் உருமும் அஞ்சேன்; மன்னரோ டுறவும் அஞ்சேன்;
நஞ்சமே அமுதம் ஆக்கு நம்பிரான் எம்பிரான்ஆய்

VII.

Devoid of enthusiasm.

Not guilt unseemly that swift vengeance brings;
nor stroke of instant death I dread!
He dances in the beauteous court, and waves
'mid smoking clouds His fiery axe;
The cassia-wreath, all bright with jewell'd buds,
He wears, of beings First! Yet men
Praise not His Foot! If these, unmov'd by grace we see,—
AH ME! WE FEEL NO DREAD LIKE THIS! 28

VIII.

No high aspirations.

I fear not elephant to pillar chain'd;
nor tiger fiery-eyed I dread!
The Sire, whose crest sweet fragrance sheds,—His Feet
that heav'nly ones may not approach,—
Men praise not, nor with triumph haste
within His shrine to sweetly live!
If we behold these men of wisdom reft,—
AH ME! WE FEEL NO DREAD LIKE THIS! 32

IX.

False shame.

I fear not thunderbolt from out the cloud;
nor changing confidence of kings!
Our Lord of lords the very poison made
Ambrosia, by His gracious act;

---

34. See note on XII.

செஞ்செவே ஆண்டு கொண்டான் றிருமுண்டந்திட்ட மாட்டா
தஞ்சுவார் அவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௩௬

௧௦.

கோணிலா வாளி அஞ்சேன்; கூற்றுவன் சீற்றம் அஞ்சேன்;
நீணிலா அணியி னானை நினைந்துநைந் துருகி நெக்கு
வாணிலாங் கண்கள் சோர, வாழ்த்திநின் றேத்த மாட்டா
ஆணலா தவரைக் கண்டால், அம்ம! நாம் அஞ்சும் ஆறே! ௪௰

He makes us His in way of righteousness;
yet men smear not the sacred ash!
If those who from His side shrink thus we see,—
AH ME! WE FEEL NO DREAD LIKE THIS! 36

X.

Men that worship not.

I dread not arrow that unswerving flies;
nor wrath of death's dread King, I fear!
Him Whose adornment is the mighty moon
men praise not, nor with hymns adore;
They ponder not with souls subdued, while tears
from brightly beaming eyes pour forth.
These thankless men,—not men!—if we behold,—
AH ME! WE FEEL NO DREAD LIKE THIS! 40

௩௬. ஆவது

திருப்பாண்டிப் பதிகம்.

[சிவானந்தவிளைவு.]

[For metre, see VI.]

க.

பருவரை மங்கைதன் பங்கரைப் பாண்டியற் கார் அமுதாம்
ஒருவரை ஒன்றும் இலாதவரைக் கழற் போதிறைஞ்சித்

THE SACRED PĀṆḌI.

[THE GROWTH OF RAPTURE.]

HYMN XXXVI.

The Lyric of the Sacred Pāṇḍi.—NOTE IV should be studied as introductory to this very dramatic poem, which is in every way a remarkable composition; yet I should hardly venture to affirm that Māṇikka-Vāçagar was its author. In order to understand it, it is necessary to call to mind the strange legend of Çivan's appearance at Madura as a horseman, or as He is here called a warrior. [Life, § iv.] The first stanza is supposed to be uttered by the poet as he contemplates the God entering Madura on that occasion, surrounded by the other gods, all on splendid chargers. Çivan Himself is mounted upon such a steed as the world has never yet seen, and combines in His appearance the attributes of the leader of a band of foreign merchants, the graces of the accomplished knight, and the majesty of a king. He has come, according to His promise, to save His servant from suffering, and to vindicate His fidelity. The poet in his soul adores his Deliverer and his God.

In the remaining stanzas he addresses the assembled multitude, and expounds the mystery (NOTE I): 'Fear not as though it were the Avatar of some ruthless conqueror! This horseman is Çivan,'—the founder, according to legend, of the dynasty of Pāṇḍiyan kings. 'He is the abiding King of Madura, and now He comes in grace to the mortal king of Madura, Arimarttanan.' The whole typifies the sacred war that He wages as the Pathi (NOTE XII) against the enemies and tormentors of His people's souls. The third stanza skilfully, though by an anachronism, allegorizes the flood that Çivan brought upon the city, when at His command the Vaigai overflowed its banks. In the fifth stanza he spiritualizes the idea that Çivan appears here as a merchant, a seller of horses. The sixth, referring to His previous appearance at Perun-turrai, hints at His character as a Guru, a giver of spiritual light; and the whole ends with an urgent call to the people to throw aside all foolish delusions, and to march boldly forward under His banner, and accept Him as their King. The way in which the whole legend is allegorized points, it may be thought, to a later period, when the Çaiva Siddhānta system had been more developed; and when, under the influence of the Santāna-Teachers (NOTE XI), the whole system was being harmonized. There is here a disposition to make little of the myth, and to bring into prominence its spiritual teaching. This was the second stage of the Çaiva developement. This however is mere conjecture, and there seems to be scarcely any means for its absolute verification.

The state of the saint, and his experiences are shown in chapter viii of Umā-Çivāçāriyar, which is given in NOTE VI.

The metre is to my ear the most rhythmical of all the species of Tamil poetry. The student should learn to recite and enjoy the verses, if he would fully understand them!

I.

The God appears, and is recognised by the Sage.

The Bridegroom of the mountain Maid,—the Pāṇḍiyan's Ambrosia rare,—
The One,—Who is from all diverse,—I worship at His flow'ry Feet!

தெரிவர நின்'றுருக் கிப்பரி மேற்கொண்ட சேவகனார்
ஒருவரை அன்றி உருவ்றி யாதென் றன்உள்ளமதே! ௪

௨.

சதுரை மறந்தறி மால்கொள்வர் சார்ந்தவர் சாற்றிச்சொன்னோம்:
கதிரை மறைத்தன்ன சோதி கழுக்கடை கைப்பிடித்துக்
குதிரையின் மேல்வந்து கூடிடு மேற்குடி கேடுகெண்டீர்;
மதுரையர் மன்னன் மறுபிறப் போட மறித்திடுமே! ௮

௩.

நீர்இன்ப வெள்ளத்து ள்நீந்திக் குளிக்கின்ற நெஞ்சங்கொண்டீர்!
பார்இன்ப வெள்ளங் கொளப்பரி மேற்கொண்ட பாண்டியனார்
ஓர்இன்பவெள்ளத்துருக்கொண்டுதொண்டரைஉள்ளங்கொண்டார்
பேர்இன்ப வெள்ளத்துட் பெய்கழ லேசென்று பேணுமினே! ௧௨

௪.

செறியும் பிறவிக்கு நல்லவர் செல்லன்மின்! றென்னனன்னாட்
டிறைவன் கிளர்கின்ற காலம்இக் காலம். எக் காலத்துள்ளும்
அறிவொண் கதிர்வாள் உறைகழித் தானந்த மாக்கடவி
எறியும் பிறப்பை எதிர்ந்தார் புரள இருநிலத்தே! ௧௬

Made manifest in grace, He on a charger rides, and thrills my soul
In Warrior-guise! no other form beside my inmost soul doth know! 4

II.

'Behold His condescension.'

They gather'd round, bewilder'd all, as in a waking dream ;—I spoke :
'Like sun that veils its beams He comes, His hand divine holds warrior's spear.
He on a charger rides! Ye see our race with ruin threatened sore!
'Tis thus for Madura's king he stays the flowing tide of future birth!' 8

III.

The Flood in Madura. (See p. xxvi.)

'Ye who a soul possess that swims and bathes in rapture's rushing tide!
A Pāṇḍi-king, He mounts His steed, to make all earth the gladness share.
He takes the form of flood of joy unique, and holds His servants' hearts.
Plunging in flood of heavenly bliss, O cherish ye His sacred Foot!' 12

IV.

The Holy War.

'Good friends, persist not in this round of BIRTH! This is the time! The King
Of the good southern land shines forth, and ever draws from out its sheath
His gleaming sword of wisdom pure, His steed of rapture urges on,
Makes war with warring BIRTH through the wide world, and foes confounded flee!' 16

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11. Compare XIX. 13-16. 14-16. Compare XLVI and XIX.

௫.

காலம்உண் டாகவே காதல்செய் துய்ம்மின்! கருத்ரிய
ஞாலம்உண் டானொடு நான்முகன் வானவர் நண்ணரிய
ஆலம்உண் டான் எங்கள் பாண்டிப்பிரான்றன் அடியவர்க்கு
மூலபண் டாரம் வழங்குகின் ருன், வந்து முந்துமினே! ௨0

௬.

ஈண்டிய மாயா இருள்கெட எப்பொருளும்விளங்கத்
தூண்டிய சோதியை, மீனவனுஞ்சொல்ல வல்லன் அல்லன்;
வேண்டிய போதே விலக்கிலை வாய்தல் விரும்புமின்ருள்
பாண்டியன் ஆர்அருள் செய்கின்ற முத்திப் பரிசிதுவே! ௨௪

௭.

மாய வன் அப்பரி மேல்கொண்டு மற்றவர் கைக்கொளலும்
போய் அறும் இப்பிறப் பென்னும் பகைள் புகுந்தவருக்
காய அரும்பெருஞ் சீருடைத் தன்னருளே அருளும்
சேய நெடுங்கொடைத் தென்னவன் சேவடி சேர்மின்களே! ௨௮

V.

'Now are His good gifts to be gained:' a merchant.

'While there is time, give Him your love, and save yourselves! Haste ye to Him
Who ate the poison, Whom 'tis hard for him *who ate the earth*,
And him of faces four, and all the heavenly ones, to draw anigh;
Who to His servants stores of grace dispenses, our good Pāṇḍi-lord!' 20

VI.

'This is His day of grace:' a teacher.

'That gathering darkness may disperse, illusions cease, and all be clear,
The Splendour urges on His steed. The Mīnavan himself knows not
To utter all His praise. Would ye all joy obtain, seek His blest Foot!
This is the gift in rarest grace the Pāṇḍiyan gives,—RELEASE for aye!' 24

VII.

'He gives audience:' a conquering king.

'When on illusion's charger He in beauty rides, and gathers round
His waiting hosts; the enmities whose name is "earthly birth" shall cease.
To those who refuge find He gives grace, glorious, vast, inscrutable.
Draw near the South-king's mighty Foot, Whose conquering banner proudly waves!' 28

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18. Vishṇu is said to have swallowed the earth. But see Muir, vol. iv. p. 116; and Lex. மால். 20. Brahmā. 22. *Mīnavan* means 'He of the Fish-(banner)'; and is a title of Pāṇḍiyan kings, a fish being on their banner. Sometimes it is = Çivan, as the ideal Pāṇḍiyan. 23. Seems corrupt. 25. The horses were jackals! See Life, § iv. 28. There is an alternative (and *better*) reading: 'Whose gifts of mercy wide extend;' see Tamil, Lex. கொடை.

அ.

அழிவின்றி நின்றதொர் ஆநந்த வெள்ளத் திடை அழுத்திக்
கழிவில் கருணையைக் காட்டிக் கடிய வினை அகற்றிப்
பழமலம் பற்றறுத் தாண்டவன் பாண்டிப் பெரும்பதமே
முழுதுல குந்தரு வான்கொடை யேசென்று முந்துமினே! ௩௨

கூ.

விரவிய தீவினை மேலைப் பிறப்புமுந் நீர்கடக்கப்
பரவிய அன்பரை என்புருக் கும்பரம் பாண்டியனார்
புரவியின் மேல்வரப் புந்தி கொளப்பட்ட பூங்கொடியார்
மரவியன் மேல்கொண்டு, தம்மையுந் தாம்அறி யார்மறந்தே! ௩௬

க0.

கூற்றைவென் றாங்கைவர் கோக்களை யும்வென் றிருந்தழகால்
வீற்றிருந் தான்பெருந் தேவியுந் தானும்ஓர் மீனவன்பால்
ஏற்றுவந் தார்உயிர் உண்ட திறல்ஒற்றைச் சேவகனே;
தேற்றம்இ லாதவர், சேவடி சிக்கெனச் சேர்மின்களே! ௪0

VIII.

'Receive His gracious gift.'

'In deathless rapture's flood our souls He plunges, shows His changeless grace;
Drives far away our DEEDS, dissolves the bonds of old impurity;
And makes us His! Come draw ye near the Pāṇḍi-ruler's mighty Foot.
Press forward, take the gracious boon of Him Who made the circling world!' 32

IX.

The magic power of His appearing.

'That men may cross the mingling sea of evil DEEDS and future BIRTH,
The Pāṇḍi-king supreme, Who melts the soul of those that love and praise,
Upon His charger came. When this the slender flower-like maidens knew,
Like trees they stood,—their senses rapt, themselves forgot, and all beside!' 36

X.

'In faith and love cling to Him.'

'As once He conquered death, so now the five sense-kings He conquered too;
And then, in beauteous state, Himself,—and the great Goddess with Him,—sat!
Strong Warrior, on the Bull he came to Mīnavan, and slew his foes!
O ye of weak and wavering faith! Draw near, hold fast His roseate Feet!' 40

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32. Compare XLVI. 37. See Pope's *Nālaḍiyār*, p. 6: Through Him the faithful have victory over death and the phenomenal sense-world! 40. This is Tiruviḷai-āḍal, 30.

௩௭. ஆவது

பிடித்த பத்து.

[முத்திக் கலப்பு.]

[The metre is ஆசிரிய விருத்தம்; and the formula -விளம் | -மா | -மா || -விளம் | -விளம் | -மா.]

க.

உம்பர்கட் கரசே! ஒழிவற நிறைந்த
  யோகமே! ஊத்தையேன் றனக்கு
வம்பெனப் பழுத்தென் குடிமுழு தாண்டு
  வாழ்வற வாழ்வித்த மருந்தே!

THE DECAD OF THE 'TENACIOUS GRASP.'

HYMN XXXVII.

This is one of the most characteristic of the Sage's lyrics, and would seem to belong to a later period than that when the 'cry of the forsaken' (VI) was composed. It is in singular contrast to that lyric. He had meanwhile visited many shrines, and had passed through much struggle; but when he reached what is here called *Tiru-tōṇi-puram* (the sacred Boat-town), of which the modern name is Shialli[1], he found a magnificent temple there, that seemed to him like a reproduction on earth of the silver mountain *Kailāsam*, on which the God dwells in splendour with Pārvathi. This shrine has always been remarkable, but is especially honoured now as the reputed birthplace of Tiru-ñāna-sambandhar; who, in popular estimation, is perhaps the greatest of the Çaiva saints. In his legend we have elsewhere given some notices of this his home. It has twelve names connected with wild legends; but is called here 'the sacred Boat-town,' because when at the end of each aeon the deluge of universal destruction overwhelms the universe, this shrine floats securely on the waters,—the everlasting ark! Here it seems that the Sage renewed his vows to his *guru*, from whom he had somewhat departed in thought and practice. He seems to regard himself now as a சீவன்முத்தன் (NOTE V); and declares that he will henceforth hold fast his allegiance under all circumstances, in life and through death. Compare NOTES IV and VII.

I.

Thou art our own!

O King of those above!—O ceaseless Plenitude
  of mystic bliss!—To me defiled Thou cam'st,
Fruit newly ripe, and mad'st me Thine own dwelling-place.
  Balm, yielding bliss all earthly bliss beyond!

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[1] This is variously written. In Tamil it is Çrī-kāṛi = சீகாழி.

செம்பொருட் டுணிவே! சீருடை கழலே!
செல்வமே! சிவபெரு மானே!
எம்பொருட் டுன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் தருளுவ தினியே? ௪

௨.

விடைவிடா துகந்த விண்ணவர் கோவே!
வினையனே னுடையமெய்ப் பொருளே!
முடைவிடா தடியேன் மூத்தற மண்ணாய்
முழுப்புழுக் குரம்பையிற் கிடந்து
கடைபடா வண்ணங் காத்தெனை ஆண்ட
கடவுளே! கருணைமா கடலே!
இடைவிடா துன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் தருளுவ தினியே? அ

௩.

அம்மையே! அப்பா! ஒப்பிலா மணியே!
அன்பினில் விளைந்தஆர் அமுதே!

True meaning's Certitude! The Foot in glory bright!
My Wealth of bliss! O Çiva-Perumān!
OUR VERY OWN—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE? 4

II.

My only Help in this life.

Ever the bull Thou holdest,—King of heaven's glad host!
To me a man of sin Possession true!
Thy slave is foul decay that quits not, merest earth;
within a very nest of worms I lie!
Thou mad'st me Thine, and safe hast kept, lest I should fail
at last; O God, O mighty Sea of grace!
FOR EVERMORE—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE? 8

III.

Reality amidst illusions.

O Mother! O my Sire! My Gem beyond compare!
Ambrosia, ever-precious yield of love!

பொய்ம்மையே பெருக்கிப் பொழுதினைச் சுருக்கும்
புழுத்தலைப் புலையனேன் றனக்குச்
செம்மையே ஆய சிவபதம் அளித்த
செல்வமே! சிவபெரு மானே!
இம்மையே உன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் தருளுவ தினியே? கஉ

ச.

அருளுடைச் சுடரே! அளிந்த தோர் கனியே!
பெருந்திறல் அருந்தவர்க் கரசே!
பொருளுடைக் கலையே! புகழ்ச்சியைக் கடந்த
போகமே! யோகத்தின் பொலிவே!
தெருளிடத் தடியார் சிந்தையுட் புகுந்த
செல்வமே! சிவபெரு மானே!
இருளிடத் துன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் தருளுவ தினியே? கசு

I, vile one, dwell in short-lived house of worms,
where false illusions ever growing press.
On me Thou hast bestow'd the true and perfect rest;
my Wealth of bliss! O Çiva-Perumān!
UPON THIS EARTH—I'VE SEIZ'D THEE,—HOLD THEE FAST! HENCEFORTH,
AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE? 12

IV.

Light in the darkness.

Splendour of grace! Well ripen'd luscious Fruit unique!
King of ascetics stern of all prevailing power!
Science of meanings deep! Delight transcending praise!
Of mystic sacred musings' Fulness blest!
Thou enterest Thy servant's thought, and all is clear!
My Wealth of bliss! O Çiva-Perumān!
IN EACH DARK HOUR—I'VE SEIZ'D THEE,—HOLD THEE FAST! HENCEFORTH,
AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE? 16

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13. See Pope's *Kurraḷ*, pp. 192, 232, &c.; chap. iii. 22.

ரு.

ஒப்புனக் கில்லா ஒருவனே! அடியேன்
உள்ளத்துள் ஒளிர்கின்ற ஒளியே!
மெய்ப்பதம் அறியா வீறிலி யேற்கு
விழுமிய தளித்ததோர் அன்பே!
செப்புதற் கரிய செழுஞ்சுடர் மூர்த்தீ!
செல்வமே! சிவபெரு மானே!
எய்ப்பிடத் துன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் தருளுவ தினியே? ௨0

சா.

அறவையேன் மனமே கோயிலாக் கொண்டாண்
டளவிலா ஆநந்தம் அருளிப்
பிறவிவேர் அறுத்தென் குடிமுழு தாண்ட
பிஞ்ஞகா! பெரிய எம் பொருளே!

V.

The One Helper in life's struggles.

Thou only One, to Whom can none compare! Thou Light
shining within the very soul of me, Thy slave!
On me who knew not the true goal,—of merit void,—
O Love unique,—Thou hast choice grace bestowed!
O radiant Form Whose splendour bright no tongue can tell!
My Wealth of bliss! O Çiva-Perumān!
In weariness—I've seized Thee,—hold Thee fast! Henceforth,
ah, whither grace imparting would'st Thou rise? 20

VI.

In death, as in life.

O Piññagan, our great Possession, Thou hast held
as sacred shrine my empty worthless mind;
Hast given me rapturous joy that knows no bound; hast cut
the root of 'birth,' and made me all Thine own!

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21. Sans. *Pinaha* (or *Pinaddha*), 'one fully accoutred, or adorned.'

திறவிலே கண்ட காட்சியே! அடியேன்
 செல்வமே! சிவபெரு மானே!
இறவிலே உன்னைச் சிக்கெனப் பிடித்தேன்;
 எங்கெழுந் தருளுவ தினியே? ௨௪

௭.

பாசவேர் அறுக்கும் பழம்பொரு ளுன்னைப்
 பற்றும்ஆ றடியனேற் கருளிப்
பூசனை உகந்தென் சிந்தையுட் புகுந்து
 பூங்கழல் காட்டிய பொருளே!
தேசுடை விளக்கே! செழுஞ்சுடர் மூர்த்தீ!
 செல்வமே! சிவபெரு மானே!
ஈசனே! உன்னைச் சிக்கெனப் பிடித்தேன்;
 எங்கெழுந் தருளுவ தினியே? ௨௮

௮.

அத்தனே! அண்டர் அண்டமாய் நின்ற
 ஆதியே! யாதுமீ றில்லாச்

O mystic Form, by me in open vision seen!
 My Wealth of bliss! O Çiva-Perumān!
IN HOUR OF DEATH—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE? 24

VII.

The revelation of the way to worship.

Thou Who didst teach the way to grasp that Ancient One,
 Who cuts the root of every servile 'bond'!
O Being,—Who didst show to me Thy flowery feet;
 my worship didst accept; ent'ring my soul;—
Resplendent Lamp! Thou mystic Form of splendour bright!
 My Wealth of bliss! O Çiva-Perumān!
RULER SUPREME—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
 AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE? 28

VIII.

The Deity everywhere present.

O Father! worlds on worlds Thy presence fills!
 Thou Primal Deity! O wondrous One

சித்தனே! பத்தர் சிக்கெனப் பிடித்த
செல்வமே! சிவபெரு மானே!
பித்தனே! எல்லா உயிருமாய்த் தழைத்துப்
பிழைத்தவை அல்லையாய் நிற்கும்
எத்தனே! உன்னைச் சிக்கெனப் பிடித்தேன்;
எங்கெழுந் தருளுவ தினியே? ௩௨

௯.

பானினைந் தூட்டுந் தாயினுஞ் சாலப்
பரிந்து, நீ பாவியே னுடைய
ஊனினை உருக்கி, உள்ளொளி பெருக்கி,
உலப்பிலா ஆநந்தம் ஆய
தேனினைச் சொரிந்து, புறம்புறந் திரிந்த
செல்வமே! சிவபெரு மானே!
யான்உனைத் தொடர்ந்து சிக்கெனப் பிடித்தேன் ;
எங்கெழுந் தருளுவ தினியே? ௩௬

Who knows no end! Thy saints devoutly cling to Thee!
My Wealth of bliss! O Çiva-Perumān!
Wild Vagrant, living Germ in being's every form,—
diverse Thyself from every living thing!
ILLUSIONIST—I'VE SEIZED THEE,—HOLD THEE FAST! HENCEFORTH,
AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE? 32

IX.

The rapture of devotion.

The mother's thoughtful care her infant feeds: Thou deign'st
with greater love to visit sinful me,—
Melting my flesh, flooding my soul with inward light,
unfailing rapture's honied sweetness Thou
Bestowest,—through my every part infusing joy!
My Wealth of bliss! O Çiva-Perumān!
CLOSE FOLLOWING THEE—I'VE SEIZED, AND HOLD THEE FAST! HENCEFORTH,
AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE? 36

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31. Lit. 'maniac.' See NOTE I on 'Çivan's acts.' These terms are untranslateable.

௧௦.

புன்புலால் யாக்கை புரைபுரை கனியப்
　　பொன்னெடுங் கோயிலாப் புகுந்தென்
என்பெலாம் உருக்கி எளியையாய் ஆண்ட
　　ஈசனே! மாசிலா மணியே!
துன்பமே பிறப்பே இறப்பொடு மயக்காந்
　　தொடக்கெலாம் அறுத்தநற் சோதீ!
இன்பமே! உன்னைச் சிக்கெனப் பிடித்தேன்;
　　எங்கெழுந் தருளுவ தினியே? ௪௦

X.

The delight of His indwelling.

O Ruler, spotless Gem, Who mad'st me Thine, thrilling
　　my frame through every pore ; in friendly shape
Didst enter it,—as 'twere a vast and golden shrine,—
　　making this body vile of sweetness full !
Affliction, birth and death, bewilderment,—all links
　　of life,—Thou hast cut off, O beauteous Gleam !
MY SOUL'S DELIGHT—I'VE SEIZED THEE,—HOLD THEE FAST ! HENCEFORTH,
　　AH, WHITHER GRACE IMPARTING WOULD'ST THOU RISE ? 40

௩௮. ஆவது

திருவேசறவு.

[சுட்டறிவொழித்தல்.]

[For the metre, see V. § ii. p. 48. The formula is :—

–காய் | –காய் (–வி) | –காய் (–வி) | –காய்.]

க.

இரும்புதரு மனத்தேனை ஈர்த்தீர்த்தென் என்புருக்கிக்
கரும்புதரு சுவைஎனக்குக் காட்டினை உன் கழல்இணைகள்,
ஒருங்குதிரை உலவுசடை உடையானே! நரிகள்எல்லாம்
பெருங்குதிரை ஆக்கியஆறன்றே, உன் பேர்அருளே. ௪

உ.

பண்ணார்ந்த மொழிமங்கை பங்கா! நின்னாளானார்க்
குண்ணார்ந்த ஆர்அமுதே! உடையானே! அடியேனை
மண்ணார்ந்த பிறப்பறுத்திட் டாள்வாய்! நீ வாஎன்னக்
கண்ணார உய்ந்தஆறன்றே, உன் கழல்கண்டே! ௮

SACRED SADNESS.

['ABSTRACTION FROM OBJECTIVE THOUGHT.']

HYMN XXXVIII.

I.

My iron mind full often didst Thou draw, and melt my frame;
Thy feet to me didst show, as though the sweet cane's pleasantness;
Thou of the braided lock, where waters wander wave on wave!
The jackals all Thou mad'st great horses; thus didst show Thy grace. 4

II.

Thou Partner of the maid whose words are music! To thine own
Ambrosia precious, sating every soul! Master, Thy slave
Rule Thou! Cut off these earthly 'births.' When Thou didst pity me
I saw Thy foot in vision clear, and, ah, my soul was freed! 8

---

1. His heart was hard like iron, yet the sacred magnet drew him. 3. The Gaṅgā. 4. Life, § iv.

௩.

ஆதமிலி யான்பிறப் பிறப்பென்னும் அருநரகில்
ஆர் தமரும் இன்றியே அழுந்துவேற் காவாஎன்
ஞேதமலி நஞ்சுண்ட உடையானே! அடியேற்குன்
பாதமலர் காட்டியஆ றன்றே, எம்பரம்பரனே! ௧௨

௪.

பச்சைத்தால் அரவாட்டீ! படர்சடையாய்! பாதமலர்
உச்சத்தார் பெருமானே! அடியேனை உய்யக்கொண்
டெச்சத்தார் சிறுதெய்வம் ஏத்தாதே, அச்சோ, என்
சித்தத்தா றுய்ந்தஆ றன்றே, உன் றிறனினைந்தே. ௧௬

௫.

கற்றறியேன் கலைஞானங், கசிந்துருகேன், ஆயிடினும்
மற்றறியேன் பிறதெய்வம் வாக்கியலால் வார்கழல்வந்
துற்றிறுமாந் திருந்தேன்எம் பெருமானே! அடியேற்குப்
பொற்றவிசு நாய்க்கிடும்ஆ றன்றே, நின் பொன்னருளே. ௨0

௬.

பஞ்சாய அடிமடவார் கடைக்கண்ணால் இடர்ப்பட்டு
நஞ்சாய துயர்கூர நடுங்குவேன் நின்னருளால்

III.

No hiding-place had I ; in hell of births and deaths I sank ;
No loving hand was stretched to aid ; Master, Thou bad'st me come,
Who didst the poison eat from out the swelling sea ! To me,
How Thou didst show Thy flowery foot, our Deity supreme ! 12

IV.

Dancer with serpent-girded foot ! Thou of the braided lock !
Lord of the saints crowned with Thy flowery foot ! me dost Thou save,
From praising meaner gods that others praise. O wondrous grace !
I ponder how Thou to my soul didst show Thy saving power. 16

V.

No lore of wisdom had I, melted not in rapturous tears ;—
Yet other gods knew not ! And by Thy word, our mighty Lord !
My soul exulted when I gained Thy foot. To me, Thy slave,
As though one gave to cur a golden seat, Thy grace was shown. 20

VI.

Sore troubled by the glancing eyes of damsels, soft of foot,
A poisonous anguish pierc'd my trembling frame ; yet by

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11. See Lyric XII. 13. Some read 'green-tongued.' See வாள் and தால். Comp. NOTE X.

உஞ்சேன், எம் பெருமானே! உடையானே! அடியேனை
அஞ்சேல்என் ஆண்டஆ ற்ன்றே, அம் பலத்தமுதே! உச

எ.

என்பாலைப் பிறப்பறுத்திங் கிமையவர்க்கும் அறிய ஒண்ணத்
தென்பாலைத் திருப்பெருந் துறை உறையுஞ் சிவபெருமான்!
அன்பானீ அகநெகவே புகுந்தருளி ஆட்கொண்ட
தென்பாலே நோக்கியஆ ற்ன்றேஎம் பெருமானே! உஅ

அ.

மூத்தானே! மூவாத முதலானே! முடிவில்லா
ஓத்தானே! பொருளானே! உண்மையுமாய் இன்மையுமாய்ப்
பூத்தானே! புகுந்திங்குப் புரள்வேனைக் கருணையினல்
பேர்த்தேநீ ஆண்டஆ ற்ன்றேஎம் பெருமானே! ௩உ

௯.

மருவினிய மலர்ப்பாத மனத்தில் வளர்ந் துள்ளுருகத்
தெருவு தொறு' மிக அலறிச் சிவபெருமான் என்றேத்திப்
பருகியநின் பரங்கருணைத் தடங்கடலிற படிவாம்ஆ
ற்ருள் எனக்கிங் கிடைமருதே இடங்கொண்ட அம்மானே! ௩௬

Thy grace I 'scaped, my Lord, my Owner! Me Thou bad'st 'Fear not,'
And mad'st Thine own,—Ambrosia of the sacred temple court! 24

VII.

For me Thou caused'st 'birth' to cease, great Lord of bliss, Who dwell'st unknown
By even the heavenly ones in Perun-turrai's southern shrine!
Entering in love, melting my heart within, Thou madest me Thine!
Great Lord, such was the way that Thou didst look on me! 28

VIII.

O Ancient One! First One, that grows not old! The Endless
Chaunted word! True Essence! Burgeoned forth as that WHICH IS,
AND IS NOT. Entering here, me who in error rolled, Thy grace
Restored, and made Thine own. Such was Thy way, O mighty One! 32

IX.

Special manifestation in Iḍai-maruthūr.

Sprang up Thy foot, as sweetly fragrant flower within my mind, melting my soul!
In every street I wept, and praised Thee, mighty Lord of bliss!
Mercy supreme that as wide ocean rolls, I tasted, plunged therein!
Father, in Iḍai-maruthūr Thou show'dst Thy grace to me! 36

---

36. See Lex. இடை.

கO.

நானேயோ தவஞ்செய்தேன், சிவாயநம எனப்பெற்றேன்!
தேனய் இன்னமுதமுமாய்த் தித்திக்குஞ் சிவபெருமான்
தானேவந் தெனதுள்ளம் புகுந்தடியேற் கருள்செய்தான்,
ஊனுரும் உயிர்வாழ்க்கை ஒறுத்தன்றே வெறுத்திடவே. சO

X.

No desert in me: all is His grace!

Have I indeed performed ascetic deeds, Çi-vā-ya-na-ma gained to chaunt!
Çivan, the mighty Lord, as honey and as rare ambrosia sweet,
Himself He came, entered my soul,—to me His slave gave grace;
So that I hated, loathed this life of soul in flesh enmeshed, that day. 40

௩௯. ஆவது

திருப் புலம்பல்.

[சிவாநந்த முதிர்வு.]

[Metre as the preceding.]

க.

பூங்கமலத் தயனொடுமால் அறியாத நெறியானே!
கோங்கலர்சேர் குவிமுலையாள் கூறா! வெண்ணீறாடீ!
ஓங்கயில்சூழ் திருஆரூர் உடையானே! அடியேனின்
பூங்கழல்கள் அவை அல்லா தெவை யாதும் புகழேனே! ௪

உ.

சடையானே! தழலாடீ! தயங்குமூ இலைச்சூல்ப்
படையானே! பரஞ்சோதீ! பசுபதீ! மழவெள்ளை

THE SACRED LAMENT.

['THE MATURITY OF RAPTURE.']

HYMN XXXIX.

I.

I praise none but Thee.

O Thou Whose way Ayan, from flow'ry lotus sprung, knows not, nor Māl!
Partner of her whose swelling bosom wears the Goṅgu flower! Whose form
White ash displays! Owner of blest Ārūr, begirt with lofty wall!
Saving Thy flower-like feet, nought else will I Thy servant ever praise! 4

II.

To Thee alone I look for help.

Thou of the braided tuft! Fire-wielder! Thou Whose weapon is the dart
Three-leav'd and gleaming! Light superne! Lord of the flock! The soft, white bull

---

1. Comp. Psalm lxxvii. 19: 'Thy way is in the sea,
And Thy paths in the great waters,
And Thy footsteps are not known.'

See Index: *Aruṇāçalam.* 3. *Ārūr*, see Lex. 5. See Muir (1872), vol. v. p. 462.
6. Paçupati, Paçunām-pati = 'Lord of kine.' Muir, vol. iv. p. 336; vol. i. pp. 108, 444. NOTES X–XII. Bhūtāpati, Prajāpati = 'Lord of created beings.'

விடையானே! விரிபொழில்சூழ் பெருந்துறையாய்! அடியேனுன்
உடையானே! உனைஅல்லாதுறுதுணைமற் றறியேனே. ௮

௩.

உற்றாரையான்வேண்டேன்,ஊர்வேண்டேன்,பேர்வேண்டேன்,
கற்றாரை யான்வேண்டேன், கற்பனவும் இனிஅமையுங்;
குற்றாலத் தமர்ந்துறையுங் கூத்தா! உன் குரைகழற்கே
கற்றாவின் மனம்போலக் கசிந்துருக வேண்டுவனே. ௧௨

Is thine! O Lord of Perun-turrai girt by spreading groves! Thy slave
Am I. Owner, I know in truth no other present help than Thee. 8

III.

Nor friends, nor kin I seek; no city I desire; no name I crave;
No learned ones I seek; and henceforth lessons to be conned suffice.
Thou dancer, in Kuttālam dwelling blissful, Thy resounding feet
I'll seek, that as the cow yearns for its calf, my longing soul may melt. 12

---

11. Kuttālam. Called by Europeans *Courtallam.* There are two places of this name, both Çaiva shrines; one a few miles W. by S. from Māyavaram in the Tanjore district, and the other in Tinnevelly. (See Sewell, Archaeological Survey of Southern India, vol. i. pp. 272, 308.)

சo. ஆவது

குலாப் பத்து.

[அனுபவம் இடையீடு படாமை.]

[Metre as V. § ii. Formula : – மா | – காய் (– வி) (– மா) | – காய் | – காய்.]

க.

ஓடுங் கவந்தியுமே உறவென்றிட் டுள்கசிந்து,
தேடும் பொருளுஞ் சிவன்கழலே எனத்தெளிந்து,
கூடும் உயிருங் குமண்டையிடக் குனித்தடியேன்
ஆடுங் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ச

ச. கொண்டன்றே = கொண்டது + ஏ. கொண்டு + அன் + து.

உ.

துடிஏர் இடுகிடைத் தூமொழியார் தோண்சையால்
செடிஏறு தீமைகள் எத்தனையுஞ் செய்திடினும்,

THE DECAD OF 'GLORIOUS TILLAI[1].'

['UNINTERMITTED ENJOYMENT.']

[See T. V. U. P., Canto V. 62. Life, § vi.]

HYMN XL.

I.

He enters on a life of absolute renunciation.

The potsherd and the skull I deemed my kin ; my soul dissolved ;
Wealth to be sought was Çivan's foot alone, I clearly saw ;
With soul and body to the earth in worship bent, a slave,
I've reach'd Him where He dances, Lord of Tillai's home of joy ! 4

II.

Here shall I be set free.

Through fond desire of those of slender form and gentle words,
How many deeds soever guilt increasing, I have done,

---

[1] Comp. Lyric XXXI. In Tillai he built himself a hermitage, and entered on the last stage of his service. See XXXV ; *Kurral*, chaps. xxxv–xxxvii ; *Nālaḍiyār*, chap. vi ; and especially Note VI.

முடியேன், பிறவேன்! எனைத்தனதாண் முயங்குவித்த
அடியேன் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ௮

எ. தன தாள் = தன் அடிகளில், G. 62.

௩.

என்புள் ளுருக்கி, இருவினையை ஈடழித்துத்,
துன்பங் களைந்து, துவந்துவங்க ளேய்மைசெய்து,
முன்புள் ளவற்றை முழுத்தழிய உள்புகுந்த
அன்பின் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ௧௨

௪.

குறியு' நெறியுங் குணமும்இலார் குழாங்கட்மைப்
பிறியு' மனத்தார் பிறிவ்அரிய பெற்றியனைச்
செறியுங் கருத்தில் உருத்த்முதாஞ் சிவபதத்தை
அறியுங் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ௧௬

௫.

பேருங் குணமும் பிணிப்புறும்இப் பிறவிதனைத்
தூரும் பரிசு துரிசறுத்துத் தொண்டர் எல்லாம்

Nor 'death' nor 'birth' I dread! He caus'd me to embrace His feet:
A slave, I'VE REACHED HIM WHO BEARS RULE IN TILLAI'S HOME OF JOY! 8

III.

He brought back my wandering mind.

Melting my inmost frame, He killed the germ of twofold deeds;—
Pluckt out my rooted griefs;—made purely one the manifold;—
So that all former things might perish quite, He entered in!
I'VE REACHED HIM WHO IN LOVE BEARS RULE IN TILLAI'S HOME OF JOY! 12

IV.

Çivan made known only to disciplined minds.

Who severs not Himself from those whose minds are severed still
From vain assemblies void of *sign*, and *way*, and *temper* meet,—
The 'goal of bliss,'—Ambrosia's mighty flow,—to chastened thought
Revealed,—I'VE REACHED HIM WHO BEARS RULE IN TILLAI'S HOME OF JOY! 16

V.

The consummation gained in Tillai.

This same embodiment bound up with name and quality
To consummate, He cuts off sin that clings! His servants all

---

14. The three notes of a Çaiva assembly of saints. The heretics especially boasted of their own *emblems*, *way*, and *qualities*. 15. Çiva-patham XXXI. 11. 17, 18. The whole design of embodiment. NOTES V, XIV.

சேரும் வகையாற் சிவன்கருணைத் தேன்பருகி
ஆருங் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ௨0

௬.

கொம்பில் அரும்பாய்க் குவிமலராய்க் காயாகி,
வம்பு பழுத்துடல' மாண்டு, இங்ஙன் போகாமே
நம்பும் என்சிந்தை நணுகும் வண்ணம்நான் அணுகும்
அம்பொன் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ௨௪

௭.

மதிக்குந் திறலுடைய வல்லரக்கன் றோணெரிய
மிதிக்குந் திருவடி என்றலைமேல் வீற்றிருப்பக்
கதிக்கும் பசுபாசம் ஒன்றும்இலோம் எனக்களித்திங்
க்திர்க்குங் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ௨௮

௮.

இடக்குங் கருமுருட் டேனப்பின் கானகத்தே
நடக்குந் திருவடி என்றலைமே' னட்டமையால்,

As they draw near, the honey taste of Çivan's mercy, and
Are filled, where I've reached Him Who rules in Tillai's home of joy! 20

VI.

My being in His hand.

Bud on the bough, then rounded flower, next fruit unripe, then fruit
Matured,—my frame thus formed He made His own, nor hence departs;—
That trusting thought may ever cling to Him, as it clings now,
I've reached Him Who bears rule in Tillai's golden home of joy! 24

VII.

The mighty foot.

The *demon's* arm for strength renowned, by the same sacred foot
That pressed upon my head, was crushed, and glorious rested there;
Thus by His grace I'm freed from galling bonds of life, and here
I've reached Him Who bears rule in Tillai's home of thrilling joy! 28

VIII.

The sacred foot that walked within the wilds after the wild
Black boar that digs deep down, He planted on my head;

21-24. A little obscure! Comp. IV. 11-25. Psalm cxxxix. 25. Arakkan, i.e. Rāvaṇa. See Lyric XIV. 27. Comp. XXXI. 15. 29. Çivan as a hunter chased the boar, XLVIII. 9.

கடக்குந் திறல் ஐவர் கண்டகர்தம் வல்லாட்டை
அடக்குங் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ௩௨

௯.

பாழ்ச்செய் விளாவிப் பயனிலியாய்க் கிடப்பேற்குக்
கீழ்ச்செய் தவத்தாற் கிழியீடு நேர்பட்டுத்
தாட்செய்ய தாமரைச் சைவனுக்கென் புன்றலையால்
ஆட்செய் குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! ௩௬

௧o.

கொம்மை வரிமுலைக் கொம்பனையாள் கூறனுக்குச்
செம்மை மனத்தாற் றிருப்பணிகள் செய்வேனுக்
கிம்மை தரும்பயன் இத்தனையும் ஈங்கொழிக்கும்
அம்மை குலாத்தில்லை ஆண்டானைக் கொண்டன்றே! சo

And so surpassing power of the five fierce ones' mighty play
Doth cease, when I'VE REACHED HIM WHO RULES IN TILLAI'S HOME OF JOY! 32

IX.

I lay as one who tills a barren field and reaps no crop;—
'Twas then the gain of penance done of old accrued; and thus
Before the Çaivan's roseate lotus foot I bent my worthless head
His own,—I'VE REACHED HIM WHO BEARS RULE IN TILLAI'S HOME OF JOY! 36

X.

Her form He shares who by His side grows as a tender bough;—
To Him I with right mind my sacred ministries perform;—
This here, abolishes whate'er results this state can yield;
I'VE REACHED HIM WHO BEARS RULE IN TILLAI'S HOME OF HEAVENLY JOY! 40

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31. The senses. 34. Virtue in the present is fruit of past deeds. See *Kurraḷ*, chaps. xxvii and xxxviii. 37. Not literal! 39. See Pope's *Nālaḍi*, p. 68: *Āgamiyam*. Comp. NOTE V.
On the whole song compare the Dēvāram, pp. 1–16, and especially Appar's hymn, p. 7.

௪௧. ஆவது

அற்புதப் பத்து.

[அனுபவம் ஆற்றாமை.]

[The metre is rather rugged, but is mainly -மா | -வி | -வி | -வி || -வி | -காய்.]

THE MIRACLE-DECAD.

[THE UNUTTERABLE EXPERIENCE[1].]

HYMN XLI.

The following decad was composed at Tiru-perun-turrai, and is probably one of the first sung by our bard. It is in some respects quite unique among his compositions, and certainly has not the flowing ease and rapture of some of his subsequent verses; but perhaps it reveals more of himself than any other. It was put forth, as would seem, immediately after his conversion; and is a thankful acknowledgment of the grace that has delivered him (as he now thinks) completely, and for ever, from the bonds of sensual passion.

The three things[2] which a Çaiva saint has to get free from are sensual passion, wrath, and the infatuation that regards the phenomenal as the real. Our Sage seems never to have been troubled with wrathful tendencies; and, in fact, must have been a very gentle and sweet-tempered man; but it must be remembered that at the time of his conversion he was yet in his early youth, the Prime Minister and favourite of the great Pāṇḍiyan king, the virtual ruler of that ancient realm, boasting a pure and lofty lineage, of prepossessing appearance and manner, instinct with the glow of a poet's enthusiasm; and, in fact, possessing all that the phenomenal world has to give. Remembering, too, the tone and manners of his time and people, it is not to be wondered at that this poem makes acknowledgment of a previous utter absorption in worldly enjoyments, and a habit of mental infatuation,—apparently absolute. From the first and third of the trio of evils, he had very little chance, humanly speaking, of ever becoming free. Yet the history tells us that he had previously sought for light, had consulted teachers of many systems, and had waited in darkness and in bonds for the coming of the Master Whose service should be 'perfect freedom' from sensual thraldom. This poem is his thanksgiving for (what he believes to be) his final deliverance. It will be noted that he dwells with persistent monotony on one theme: he is 'free'; the time has not yet come for the analysis of his feelings, or for considering his future career. There is here an almost entire absence of mythology,—the one idea of God that he has before him is the loving Guru Whose feet have crowned the suppliant's head; even Umā, the mother, is not mentioned or alluded to; he utters no invitation to others to join him in praise: his is a gladness with which no stranger can intermeddle.

The other poems, sung in the same place soon after, show him recovering from the overwhelming effect of his first glad surprise, and in them he finds it possible to dwell upon other topics.

The *Tiruvāçagam* is a veritable Pilgrim's Progress, and surely reveals the experience of a devout and godly soul. It is possible that in this and in other of the poems, lines may have been altered and even verses added; for there is a noticeable discrepancy here and there; but internal evidence justifies us in concluding that mainly we have here the unrestrained utterances of a Çaiva mystic of the eighth century.

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[1] One editor says: 'The sobbing utterance of unspeakable and unbearable experiences.'

[2] See *Nālaḍi*, p. 121.

க.

மெய்யன்

மைப்பலாய் இந்தமண்ணிடை வாழ்வெனும் ஆழியுள் அகப்பட்டுத்
தைப்பலார் எனுஞ்சுழித் தலைப் பட்டுநான் றலைதடு மாறுமே,
பொய்யெலாம்விடத் திருஅருட் ந்துதன்பொன்னடி இணைகாட்டி
மெய்யனுப் வெளிகாட்டி முன்னின்றதோர் அற்புதம்விளம்பேனே! ச

உ.

வேந்தன்.

ஏய்ந்தமா மலர் இட்டு முட்டாததோர் இயல்பொடும் வணங்காதே,
சாந்தம் ஆர் முலைத்தைய ன்ல்லாரொடுந் தலைதடு மாறுகிப்,
போந்தியான்றுயர் புகா வணம் அருள்செய்து பொற்கழல் இணைகாட்டி
வேந்தனுப்வெளியேஎன் முன்னின்றதோர் அற்புதம்விளம்பேனே! அ

I.

The Truth.

By lust bewilder'd ;—in this earthly sphere
caught in the circling sea of joyous life ;—
By whirling tide of woman's charms engulf'd ;—
lest I should sink with mind perturb'd,
He gave His sacred grace, that falseness all
my soul might flee, and showed His golden feet!
The TRUTH Himself,—He stood in presence there:
THIS MATCHLESS MIRACLE I TELL NOT, I! 4

II.

The King.

I gave no fitting gift with lavish hand
of full-blown flowers ; nor bowed with rev'rence meet.
He grace conferr'd, lest I should tread the paths
of grief, with mind bewildered by soft dames
With fragrant bosoms fair. He came to save,
and showed to me His golden jewell'd feet!
As KING in presence manifest He stood:
THIS MATCHLESS MIRACLE I TELL NOT, I! 8

---

4. Each verse contains a different epithet of the *Guru*, except ver. 5.

௩.

அரும்பொருள்.

நடித்து மண்ணிடைப் பொய் யினைப்பலசெய்து நான் என தெனு
மாயம்
கடித்த வாயிலேநின்று முன்வினைமிகக் கழறியே திரிவேனைப்
பிடித்துமுன்னின்றப் பெருமறைதேடிய அரும்பொருள் அடியேனை
அடித்தடித்து அக்காரʼ முன்றீற்றிய அற்புதம் அறியேனே! ௧௨

௪.

துணைவன்.

பொருந்தும் இப்பிறப்பிறப்பிவை நினையாது பொய்களே புகன்று
போய்க்
கருங்குழலினர் கண்களால் ஏறுண்டு கலங்கியே கிடப்பேனைத்
திருந்து சேவடிச் சிலம்பவை சிலம்பிடத் திருவொடும் அகலாதே
அருந்து ணைவன் ஆய் ஆண்டுகொண் டருளிய அற்புதம் அறி
யேனே! ௧௬

III.

The Ineffable Essence.

Busied in earth I acted many a lie;
I spake of ʻIʼ and ʻmine,ʼ—illusions old;
Nor shunned what caused me pain; while sins increased
I wandered raving. Me, that BEING RARE,—
By the great mystic Vēdas sought in vain,—
held fast in presence there; to lowly me
Essential sweetness was the food He gave:
THIS MIRACLE OF GRACE I KNOW NOT, I! 12

IV.

The Helper.

To ʻbirthʼ and ʻdeathʼ that cling to man, I gave no thought;
and uttering merest lies went on my way.
By eyes of maids with flowing jet-black locks
disturbed, with passion filled, I helpless lay.
He came! the anklets on His roseate feet,—
I heard their tinkling sound; nor parts the bliss!
In grace my precious HELPER made me His:
THIS MIRACLE OF LOVE I KNOW NOT, I! 16

௫.

௨௦.

மாடுஞ் சுற்றமு' மற்றுள போகமு' மங்கையர் தம்மோடும்
கூடி அங்குள குணங்களால் ஏறுண்டு குலாவியே திரிவேனை
வீடு தந்தென்றன் வெந்தொழில் வீட்டிட மென்மலர்க் கழல்காட்டி
ஆடு வித்தென தகம்புகுந் தாண்டதோர் அற்புதம் அறியேனே! ௨௦

௬.

குணக்கடல்.

வணங்கும் இப்பிறப் பிறப்பிவை நினையாது, மங்கையர் தம்மோடும்
பிணைந்து, வாய்இதழ்ப் பெருவெள்ளத் தழுந்தி, நான் பித்தனுய்த்
திரிவேனைக்
குணங்களுங்குறி களும்இலாக் குணக்கடல் கோமளத்தொடுங்கூடி,
அணைந்துவந்தெனை ஆண்டுகொண்டருளிய அற்புதம் அறியேனே!
௨௪

V.

Freedom.

I wealth and kindred and all other bliss
enjoy'd; by tender maidens' charms was stirr'd;
I wandered free in joyous intercourse;
such goodly qualities it seemed were there.
He set me free; to stay the course of 'deeds'
my foes, He showed His foot-flowers' tender grace,
My spirit stirred, entered within, and made me His:
THIS MATCHLESS MIRACLE I KNOW NOT, I! 20

VI.

The 'Sea of excellence.'

I gave no thought to 'birth' and 'death,' that yield
their place successive; but with maidens joined
I sank engulfed as by a mighty flood:
their rosy lips my death! I madly roamed.
The SEA OF EXCELLENCE, Whom neither quality
nor name of excellence defines,—
He came, and tenderly embracing made me His:
THIS MIRACLE OF GRACE I KNOW NOT, I! 24

எ.

அப்பன்.

இப்பிறப்பினில் இணைமலர் கொய்துநான் இயல்பொடஞ் செழுத்
　　தோதித்
தப்பி லாதுபொற் கழல்களுக் கிடாதுநான் றடமுலை யார்தங்கள்
மைப்புலாங் கண்ணால் ஏறுண்டு கிடப்பேனை மலரடி இணைகாட்டி
அப்பன் என்னைவந் தாண்டுகொண் டருளிய அற்புதம் அறி
　　யேனே! உஅ

அ.

ஓசையால் உணர்வார்க் குணர்வரியவன்.

ஊசல் ஆட்டும்இவ் வுடல்உயிர் ஆயின இருவினை அறுத்தென்னை
ஓசையால்உணர்வார்க்குணர்வரியவன்உணர்வுதந் தொளிஆக்கிப்
பாசம் ஆனவை பற்றறுத் துயர்ந்ததன் பரம்பெருங் கருணையால்
ஆசை தீர்த்தடி யார்அடிக் கூட்டிய அற்புதம் அறியேனே! கூஉ

VII.

The Father.

Though born a man, unfailing gifts
　　I laid not at the golden feet; nor did I cull
The cluster'd flowers, by rule and wont prescrib'd;
　　nor chaunted the 'Five Letters' due. O'ercome
By the full-bosom'd damsels' jet-black eyes
　　I prostrate lay. Showing His flow'ry feet,
To me the FATHER came, and made me His:
　　THIS MIRACLE OF GRACE I KNOW NOT, I! 28

VIII.

He Whom words express not.

He caused the 'twofold deeds' to cease, that cause
　　this swing of soul with body joined. He, Whom
'Tis hard to learn by uttered sound to know,
　　gave me to know Himself: thus made me light!
He cut asunder bonds that clung; fulfilled
　　with His own mercy's gift sublime my soul's
Desire; and joined me to His servants' feet:
　　THIS MIRACLE OF GRACE I KNOW NOT, I! 32

௯.

அச்சன்.

பொச்சை ஆனஇப் பிறவியிற் கிடந்துநான் புழுத்தலை நாய்போல
இச்சை ஆயின ஏழையர்க் கேசெய்தங் கிணங்கியே திரிவேனை
இச்ச கத்தரி அயனும் எட்டாததன் விரைமலர்க் கழல்காட்டி
அச்சன்என்னையும்ஆண்டுகொண்டருளிய அற்புதம்அறியேனே! ௩௬

௧௰.

இறைவன்.

செறியும் இப்பிறப் பிறப்பிவை நினையாது செறிகுழ லார்செய்யும்
கிறியுங்கீழ்மையுங் கெண்டை அங்கண்களும்உன்னியேகிடப்பேனை
இறைவன்எம்பிரான் எல்லைஇல்லாததன் இணைமலர்க்கழல்காட்டி
அறிவு தந்தெனை ஆண்டுகொண்டருளிய அற்புதம் அறியேனே! ௪௰

IX.

The Imperishable.

In tangled wilderness of 'birth' supine
  I lay; like wretched cur diseased I roamed;
Did as I lusted; dwelt with creatures vile,
  with them complying, satisfied in soul!
He showed me there His flowery fragrant feet,
  by Hari and by Ayan unattained;
Th' IMPERISHABLE made ev'n me His own:
  THIS MIRACLE OF GRACE I KNOW NOT, I! 36

X.

The Lord Supreme.

I gave no thought to thronging 'births' and 'deaths,'
  but dwelt on tricks, and wiles, and glancing eyes
Of maids with wealth of braided tresses fair;
  and thus I lay. The King, our LORD SUPREME,
His jewell'd feet, that traverse all the worlds,
  to me made manifest like clustering blooms;
He wisdom gave, and made me all His own:
  THIS MIRACLE OF GRACE I KNOW NOT, I! 40

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36. Aççan is probably for Sans. *Akshayan.* See Lex.

சஉ. ஆவது

சென்னிப் பத்து.

[சிவவிளைவு.]

[Metre: ஆசிரிய விருத்தம்.]

க.

தேவ தேவன், மெய்ச்சேவகன், தென்பெ ருந்துறை நாயகன்,
மூவ ராலும் அறி ஒணாமுதல் ஆயஆனந் தமூர்த்தியான்,
யாவர் ஆயினும் அன்பரன்றி அறிஒ ணாமலர்ச் சோதியான்
தூய மாமலர்ச் சேவடிக்கணஞ் சென்னி மன்னிச் சுடருமே! ச

உ.

அட்ட மூர்த்தி, அழகன், இன்னமு தாய ஆனந்த வெள்ளத்தான்,
சிட்டன், மெய்ச்சிவலோகநாயகன், றென்பெருந்துறைச்சேவகன்,

THE HEAD-DECAD.

[THE CERTAINTY OF BLISS.]

HYMN XLII.

I.

Çivan a light.

The God of gods; the Warrior true; south Perun-turrai's Chieftain dear;
The First; the Blissful One, Whose form the Three could not attain to know;
The Flower full-blown of LIGHT is He, to all save to His loving ones, unknown!
UPON HIS MIGHTY ROSEATE FOOT'S PURE FLOWER OUR HEADS SHALL GLEAMING REST! 4

II.

Çivan the beautiful: Sundaran.

The eightfold FORM, the Beautiful, the sweet ambrosial Tide of bliss;
Most Worthy, Prince of Çiva-world; south Perun-turrai's Warrior-king;

1-4. Eight epithets. See T. V. U. P., Canto V. 12. 5-8. Seven epithets. See Lex. மூர்த்தி.

மட்டு வார்குழன் மங்கையாளையோர் பாகம் வைத்த அழகன்,றன்
வட்ட மாமலர்ச் சேவடிக்கண்ஞ் சென்னி மன்னி மலருமே! அ

ங.

நங்கைமீர் எனை நோக்குமின்னங்க ணுந்த னம்பணி கொண்டவன்,
தெங்கு சோலைகள் சூழ்பெருந்துறை மேய சேவக னுமகன்,
மங்கை மார்கையில் வளையுங்கொண்டெம் உயிரும் கொண்டெம்
பணிகொள்வான்,
பொங்குமாமலர்ச்சேவடிக்கண்ஞ்சென்னிமன்னிப்பொலியுமே! கஉ

ச.

பத்தர் சூழப் பராபரன் பாரில் வந்துபார்ப் பானெனச்
சித்தர் சூழச் சிவபிரான் றில்லை மூதூர் நடஞ்செய்வான்;
எத்தன் ஆகிவந்தில்புகுந்தெமை ஆளுங்கொண்டெம்பணிகொள்
வான்;
வைத்த மாமலர்ச் சேவடிக்கண்ஞ் சென்னி மன்னி மலருமே! கசு

The Beautiful, Who made the Queen with flowing locks part of Himself;
UPON HIS ROSEATE FOOT'S FULL-ORBED FLOWER OUR HEADS SHALL BLOOMING
REST! 8

III.

Loving and gracious.

Ye maids, the Lord whose eye looked on me sweetly, claiming service due;
The Warrior-lord, in Perun-turrai girt with cocoa-groves Who dwells;
Who takes the maidens' armlets bright, and claims our soul and service true.
UPON HIS ROSEATE FOOT'S EXPANDING FLOWER OUR HEADS SHALL GLEAMING
REST! 12

IV.

Gracious manifestations.

With pious men around, Parābaran[1] on earth appeared, a Seer.
Mid saints made perfect, Çiva-Lord dances in Tillai's city old.
Mystic! He comes, enters our homes, makes us His own, our service claims.
UPON THE MIGHTY ROSEATE FOOT'S FLOWER GIVEN OUR HEADS SHALL BLOOMING
REST! 16

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[1] This is the word most widely used by Tamil Christians for 'God.' See Lex. பராபரன். 14. The story given in Canto II of the Kōyil Purāṇam illustrates this and the preceding verse. NOTE VI. 15. NOTE I.

௫.

மாய வாழ்க்கையை மெய்யென் றெண்ணி மதித்தி டாவகை நல்கினான்;
வேய தோள் உமை பங்கன் எங்க டிருப்பெ ருந்துறை மேவினான்,
காயத் துள்ளமு தூறவூறநீ கண்டு கொள்ளென்று காட்டிய
சேய மாமலர்ச் சேவடிக்கணஞ் சென்னி மன்னித் திகழுமே! ௨௦

௬.

சித்த மேபுகுந் தெம்மை ஆட்கொண்டு, தீவினைகெடுத் துய்யலாம்
பத்தி தந்துதன் பொற்கழற்கணே பன்மலர் கொய்து சேர்த்தலும்,
முத்தி தந்திந்த மூவுலகுக்கும் அப்பு றத்தெம்மை வைத்திடும்
அத்தன் மாமலர்ச் சேவடிக்கணஞ் சென்னி மன்னி மலருமே! ௨௪

௭.

பிறவி என்னும் இக் கடலைநீந்தத்தன் பேர் அருட்ந் தருளினான்,
அறவை என்றடி யார்கட்ங்கள் அருட்கு ழாம்புக விட்டுநல்

V.

His disciple.

He gave the boon that I should not vain joys of life as true regard.
Partner of Umai's grace, He came to sacred Perun-turrai's shrine.
And, while ambrosia flowing filled our frames, showed us His foot, and said 'Behold'!
UPON THAT MIGHTY ROSEATE FOOT'S AUSPICIOUS FLOWER OUR HEADS SHALL REST! 20

VI.

He gives an assured hope.

Our mind He entered, made us His, destroyed 'ill deeds,' and piety
That saves bestowed. Unto His jewelled foot when wreath of flowers we bring,
He'll give our souls release; grant to dwell safe beyond this threefold world.
UPON THAT FATHER'S ROSEATE FEET, THOSE FULL-BLOWN FLOWERS, OUR HEADS SHALL REST! 24

VII.

Fellowship with His saints.

That I might swim this sea called 'birth,' great grace in love He gave;
Caused me released to join the gracious band of saints, and made me of their goodly kin.

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21. See *Kurraḷ*, chap. xxxviii, with notes; and *Nālaḍiyār*, chap. xi. p. 66, &c. 25. See *Kurraḷ*, chap. i. p. 10, and the notes there, p. 188.

உறவு செய்தெனை உய்யக்கொண்ட பிரான் றனுண்மைப் பெருக்
கமாம்
திறமை காட்டிய சேவடிக்கணஞ் சென்னி மன்னித் திகழுமே! ௨௮

௮.

புழுவி னாற்பொதிந் திடுகுரம்பையிற் பொய்த னையொழி வித்திடும்
எழில்கொள் சோதியெம் ஈசன் எம்பிரான் என்னுடை அப்பன்
என்றென்று
தொழுத கையினர் ஆகித்தூமலர்க் கண்கணீர்மல்குந் தொண்டர்க்கு
வழுவிலாமலர்ச் சேவடிக்கணஞ் சென்னி மன்னி மலருமே! ௩௨

௯.

வம்ப னாய்த்திரி வேனைவா என்று வல்வினைப்பகை மாய்த்திடும்
உம்ப ரான், உல கூட்டறுத்தப் புறத்த னாய்நின்ற எம்பிரான்,
அன்ப ரானவர்க் கருளிமெய்யடி யார்கட் கின்பந் தழைத்திடும்
செம்பொன் மாமலர்ச் சேவடிக்கணஞ் சென்னி மன்னித் திக
ழுமே! ௩௬

To save me thus the Lord His truth displayed, in greatness of His grace!
UPON HIS ROSEATE FEET, WHO SHOWED SUCH MIGHT, OUR HEADS SHALL BEAMING
REST! 28

VIII.

Unfailing Refuge.

The falsehood of these bodies vile, worm-filled, Thou dost abolish quite,
'Bright Splendour, Ruler, Lord, our Father,' evermore they cry, and lift
Adoring hands; their eyes' pure flower with tears o'erflows; to these Thy saints
THY ROSEATE FEET FAIL NOT; UPON THOSE FLOWERS OUR HEADS SHALL FLOWER-
CROWN'D REST! 32

IX.

Lord of Earth and Heaven.

Me vainly wandering here Thou bad'st to come, didst slay the 'hate of deeds,'
Celestial Lord! This world Thou dost transcend, Lord of the realms beyond,
Pleasures of grace shall spring perennial to Thy loving servants true.
UPON THY ROSEATE FEET'S PURE GOLDEN FLOWER OUR HEADS SHALL BEAMING
REST! 36

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33. Lit. 'strong deeds,' for the soul cannot escape them. Comp. வினை.

கo.

முத்த னைமுதற் சோதியை முக்க ணப்பனைமுதல் வித்தினைச்
சித்தனைச்சிவலோகனைத் திருநாமம்பாடித்திரிதரும்
பத்தர் கா ளிங்கேவம்மினீருங்கள் பாசந்தீரப் பணிமினோ!
சித்தம் ஆர்தருஞ் சேவடிக்கண்ஞ் சென்னி மன்னித் திகழுமே! ௪o

X.

All join in His praise.

The Free,—the Primal Splendour,—Father Triple-eyed,—all being's Germ!
The Perfect,—Lord of Çiva-world,—sing, chaunt His name, O men devout!
Hither draw nigh your bonds to loose! O bow ye down and worship here!
UPON THE ROSEATE FOOT, THAT FILLS THE SOUL, OUR HEADS SHALL GLEAMING REST! 40

௪௩. ஆவது

திருவார்த்தை.

[அறிவித்தன்புறுதல்.]

க.

மாதிவர் பாகன் மறைபயின்றவாசகன் மாமலர் மேயசோதி,
கோதில் பரங்கருணை அடியார் குலாவு நீதிகுண மாகநல்கும்
போதலர் சோலைப் பெருந்துறை எம் புண்ணியன், மண்ணிடை
வந்திழிந்து
ஆதிப்பிரமம்வெளிப்படுத்த அருள் அறிவார் எம்பிரான் ஆவாரே! ௪

உ.

மாலயன்வானவர்கோனும்வந்துவணங்க அவர்க்கருள்செய்தஈசன்
ஞாலம் அதனிடை வந்திழிந்து நன்னெறி காட்டி நலந்திகழும்

THE SACRED WORD.

[GRATEFUL LOVE.]

HYMN XLIII.

I.

The gracious incarnation.

The Lady's Spouse; of mystic word Proclaimer skill'd;
  Light seen mid blooming flowers; the faultless Grace supreme;
Who to His servants grants the boon of justice bright;
  the King of virtuous excellence Who reigns benign,
In Perun-turrai girt with fragrant flowery groves;—
  Himself hath come, and on this earth, a gracious Form,
Descending hath revealed the Primal Deity.
  THAT GRACE WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 4

II.

His condescension.

Māl, Ayan, and the King of heavenly hosts approached
  and lowly bowed before Him,—Içan gave them grace!—
Descending to this world, He showed the perfect way
  unto the simple dame that dwelt in Iḍavai,—

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1. I.e. 'in devout souls.' *Kurral*, 3.

கோல மணியணி மாடநீடு குலாவும் இடைவைமட நல்லாட்குச்
சீலமிகக்கருணையளிக்குந் திறம் அறிவார் எம்பிரான் ஆவாரே! அ

௩.

அணிமுடி ஆதி அமரர் கோமான், ஆநந்தக் கூத்தன் அறு சமயம்
பணிவகை செய்து படவதேறிப் பாரொடு விண்ணும் பரவிஏத்தப்
பிணிகெட நல்கும் பெருந்துறை எம் பேரரு ளாளன், பெண்
பால் உகந்து
மணிவலை கொண்டு வான் மீன்விசிறும் வகை அறிவார் எம்பிரான்
ஆவாரே! ௧௨

௪.

வேடுரு ஆகிம கேந்திரத்து மிகுகுறை வானவர் வந்துதன்னைத்
தேட இருந்த சிவபெருமான் சிந்தனை செய்திடி யோங்கள் உய்ய
ஆடல் அமர்ந்தபரி மாஏறி, ஐயன் பெருந்துறை ஆதி, அந்நாள்
ஏடர் களைஎங்கும் ஆண்டுகொண்ட இயல்பறிவார் எம்பிரான்
ஆவாரே! ௧௬

Where mansions fair arise with goodly splendour bright,
of sparkling gems, and saints hold converse sweet,—
Grace of abounding excellence He gave.
HIS POWER WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 8

III.

The crown'd Eternal-One,—King of th' immortal host,—
the rapturous Dancer, as the six sects homage pay,
Ascends the boat, accepts and crowns their service due;
while heaven and earth adore and praise their King.
He grants infirmity should die!—In Perun-turrai's shrine
He dwells in mighty grace!—In love to her, His bride,
He brought a jewelled net, to catch the mystic fish!
HIS WAYS WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 12

IV.

A woodman's form He bore, on mount Mahēndiram
when sore distressed the suppliants came
And sought Him, Çivan, mighty Lord, was nigh to save!
That we His servants pondering Him, should safety win,
The Teacher on a prancing charger mounted came,—
of Perun-turrai's shrine th' Eternal Deity,—
That day His friends from every side He made His own!
THEY WHO HIS NATURE KNOW WITH OUR SUPERNAL LORD ARE ONE! 16

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12. See note on VIII. 11. 13. See Tiruviḷai-āḍal, 22.

ரு.

வந்திமையோர்கள்வணங்கிஏத்தமாக்கருணைக்கடல்ஆய்அடியார்
பந்தனை விண்டற நல்கும் எங்கள் பரமன், பெருந்துறை ஆதி,
அந்நாள்
உந்துதிரைக் கடலைக் கடந்தன் றோங்கு மதில் இலங் கைஅதனில்
பந்தணைமெல்விரலாட்கருளும்பரிசறிவார்எம்பிரான்ஆவாரே! உ௦

சா.

வேவத் திரிபுரஞ் செற்றவில்லி, வேடுவன் ஆய்க்கடிநாய்கள்சூழ
ஏவற் செயல்செய்யுந் தேவர் முன்னே எம்பெரு மான்றான் இயங்
குகாட்டில்
ஏவுண்டபன்றிக்கிரங்கியீசன் எந்தை, பெருந்துறை ஆதி, அன்று
கேவலங் கேழலாய்ப் பால்கொடுத்த கிடப்பறிவார் எம்பிரான்
ஆவாரே! உச

V.

He came. The gods in reverence bowed their heads, and praised.
A sea of mighty mercy,—He in grace brake off
His servants' bonds, and set us free. Our Deity,—
th' Eternal-One of Perun-turrai's shrine,—that day
Himself passed o'er the sea, whose surging billows rose;
His grace He gave within the lofty walls
Of Laṅkā's home to the soft-fingered captive maid!
HIS WORTH WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 20

VI.

Lord of the bow that wrapt the cities three in flames;—
a huntsman's guise he took with guard of dogs around;—
Before Him gathered gods obeying His behests;—
our mighty Lord, in forest wilds where He abode
Took pity on the hunted boar! Īçan, that day,—
our Father, Perun-turrai's King, the Eternal Deity,—
A pig became, wonder unique, and milk bestowed!
HIS DEEDS WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 24

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19. See Muir, vol. iv. p. 461; and Song XVIII. 6. 23. See forty-fifth and forty-sixth of the 'sacred sports.' A strange legend!

எ.

நாதம் உடையதோர் நற்கமலப் போதினி ன்ண்ணிய நன்னுதலார்
ஓதிப் பணிந் த்லர்தூவி ஏத்த ஒளி வளர் சோதி எம் ஈசன், மன்னும்
போத்லர் சோலைப் பெருந்துறை எம் புண்ணியன், மண்ணிடை
வந்துதோன்றிப்
பேதங் கெடுத்தருள்செய் பெருமை அறியவல்லார் எம்பிரான்
ஆவாரே! உஅ

அ.

பூவலர் கொன்றைய மாலை மார்பன், போருகிர் வன்புலி கொன்றவீரன்,
மாதுநல் லாளுமை மங்கைபங்கன், வண்பொழில் சூழ்தென் பெ
ருந்துறைக்கோன்,
ஏதில் பெரும்புகழ் எங்களீசன், இருங்கடல் வாணற்குத் தீயிற்
ரோன்றும்,
ஓவியமங்கையர்தோள்புணரும் உருவ்றிவார் எம்பிரான் ஆவாரே!
௩௨

VII.

In their fair garden home 'mid lotus flowers and hum
of bees, the maids with beauteous brows assemble round,
Chaunting bow down, strew full-blown flowers, and praise
our Īçan,—radiant Beam of rosy growing light,—
Who ever bides in Perun-turrai's flowery grove,—
our Holy-One. To earth He came,—appeared,—destroyed
Earth-born diversities,—gave grace. His MIGHT OF LOVE
WHO'VE POWER TO KNOW WITH OUR SUPERNAL LORD ARE ONE! 28

VIII.

His breast wears garlands of the opening cassia flower;—
Hero, He slew the tiger strong of claw;—
The Partner He of Umai, lovely queen;—
of Perun-turrai girt with rich groves King;—
Īçan, in great and spotless glory bright;—
He folds the beauteous ones in soft embrace;—
He to the vast sea's king in fiery form appear'd;—
HIS FORM WHO KNOW SHALL UNION GAIN WITH OUR SUPERNAL LORD! 32

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31. See eighteenth and nineteenth of the 'sacred sports.'

கூ.

தூவெள்ளை நீறணி எம்பெருமான், சோதி மகேந்திர நாதன், வந்து
தேவர் தொழும்பதம் வைத்த ஈசன், தென்னன், பெருந்துறை
யாளி, அன்று
காதல் பெருகக் கருணைகாட்டித் தன்கழல் காட்டிக் கசிந்துருகக்
கேதங் கெடுத்தென்னை ஆண்டருளுங் கிடப்பறிவார் எம்பிரான்
ஆவாரே! ௩௬

௧௦.

அங்கணன், எங்கள் அமரர்பெம்மான், அடியார்க்கமுதன், அவ
னிவந்த
எங்கள்பிரான், இரும்பாசந்தீர இகபரமாயதோரின்பமெய்தச்
சங்கங் கவர்ந்துவண் சாத்தினோடுஞ் சதுரன், பெருந்துறையாளி,
அன்று
மங்கையர் மல்கு மதுரைசேர்ந்த வகை அறிவார் எம்பிரான்
ஆவாரே! ௪௦

IX.

Our mighty Lord with pure white ashes decked ;—
Who came Bright Ruler of Mahēndiram ;—
Īçan, Whose planted foot the gods adore ;—
the southern Ruler, Perun-turrai's King ;—
Who loving pity showed to me that day,
showed me His jewelled foot to melt my soul,
My sorrows soothed, in grace made me His own!
HIS DEEDS WHO KNOW WITH OUR SUPERNAL LORD ARE ONE! 36

X.

The Beauteous-eyed ;—the Immortals' Lord and ours ;—
Ambrosia to His servants ;—Prince Who came
To earth to loose our mighty bonds, that we
a bliss unique in earth and heaven might gain ;—
With strong control he sways th' ASSEMBLY wise ;—
skilled Leader ;—Perun-turrai's King ;—that day
To Madura with damsels thronged He came :
HIS WAYS WHO KNOW SHALL UNION GAIN WITH OUR SUPERNAL LORD! 40

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37. See அங்கணன். It may be = அம்பலன், 'He of the hall.' 39. The Madura Çaṅgam, or Academy? (But also = வணிக?) See Pope's *Kurraḷ*, Introduction, p. iv.

சச. ஆவது

எண்ணப்பதிகம்.

[ஒழியாவின்பத்துவகை.]

[Metre: ஆசிரிய விருத்தம். Formula: – வி | – மா | – வி | – மா || – வி | – வி | – மா, with variations.]

க.

பாருரு வாய பிறப்பற வேண்டும்;
பத்திமை யும்பெற வேண்டும்;
சீருரு வாய சிவபெரு மானே!
செங்க மலம லர்போல்
ஆருரு வாய என்னார் அமுதே!
உன் அடி யவர்தொகை நடுவே
ஓருரு வாய நின்திரு அருள் காட்டி
என்னையும் உய்யக்கொண் டருளே! ச

ச. திரு எ—து சந்தக்கேடு.

உ.

உரியேன் அல்லேன் உனக்கடிமை;
உன்னைப் பிரிந்திங் கொருபொழுதும்
தரியேன் நாயேன் இன்னதென்
றறியேன் சங்கரா! கருணையினால்

DEVOUT MUSINGS.

[JOYOUS EMOTION.]

HYMN XLIV.

This poem expresses his intense longing to rejoin at once the Master and His disciples. [Life, § v.]

I.

Longings for endless joy.

Would birth in earthly forms might cease, devoted love so might I gain!
O Çiva-Perumān, Whose form is beauteous like red lotus-flower;
Thou art my rare Ambrosia; midst the assembly of Thy saints
Thy sacred grace unique show Thou; be gracious, take me too and save! 4

II.

He pleads the promise.

I'm not my own, Thy slave am I; sever'd from Thee no moment can
I live; a cur, I nothing know,—O *Çaṅkaran!* In pitying grace

பெரியோன் ஒருவன் கண்டுகொள் என்றுன்
பெய்கழல் அடிகாட்டிப்
பிரியேன் என்றென் றருளிய அருளும்
பொய்யோ, எங்கள் பெருமானே? அ

ஙா.

என்பே உருக நின்னருள் அளித்துன்
னிணைமலர் அடிகாட்டி,
முன்பே என்னை ஆண்டு கொண்ட
முனிவா! முனிவர் முழுமுதலே!
இன்பே அருளி எனை உருக்கி
உயிருண் கின்ற எம்மானே!
நண்பே அருளாய், என்னுயிர்
நாதா! நின்னருள் ணுமே. கஉ

ச.

பத்திலன் ஏனும், பணிந்திலன் ஏனும்,
உன்னுயர்ந்த பைங்கழல் காணப்
பித்திலன் ஏனும், பிதற்றிலன் ஏனும்,
பிறப்பறுப் பாய் எம் பெரு மானே!
முத்தனை யானே! மணி அனை யானே!
முதல்வ னே! முறை யோ, என்
றெத்தனை ஆனும் யான்றொடர்ந் துன்னை
இனிப்பி ரிந்தாற் றேனே! கசு

Thou Mighty said'st to me, 'Behold,' and showed'st Thy jewell'd feet. Our Lord,
And was the promise false that said, 'I sever nevermore from Thee?' 8

III.

Love that 'maketh not ashamed.'

Melting my frame, granting Thy grace, showing to me Thy flow'ry feet,
Erewhile Thou madèst me Thine own, O Sage, O First of sages all!
My Bliss, Thou didst dissolve my soul, and dost my life consume.
Grant me Thy love, King of my soul; that so Thy grace from shame may shield! 12

IV.

He laments his deadness of soul.

Of piety I'm void, nor bow at vision of Thy golden feet;
My heart is dead, my lips are seal'd;—yet cause this 'birth' to cease, our Lord!
Pearl-like Thou art, gem-like Thou art! First One, I utter my complaint:
So oft I've follow'd Thee, henceforth apart from Thee I bear not life! 16

ரு.

காணும தொழிந்தே னின்றிருப் பாதங்
  கண்டு கண்களி கூரப்
பேணும தொழிந்தேன், பிதற்றும தொழிந்தேன்,
  பின்னை எம்பெரு மானே!
தாணுவே! அழிந்தே னின்னினைந் துருகுந்
  தன்மை என்புன் மைகளால்
காணும தொழிந்தே னீஇனி வரினுங்
  காண வ்நா ணுவனே! ௨0

சா.

பாற்றிரு நீற்றெம் பரமனைப்,
  பரங்க ருணையோடும் எதிர்ந்து
தோற்றி மெய் யடியார்க் கருட்டுறை அளிக்குஞ்
  சோதியை, நீதியிலேன்
போற்றி, என் னமுதே, எனநினைந் தேத்திப்
  புகழ்ந்தழைத் தலறி, என் னுள்ளே
ஆற்றுவ ஞக உடையவ னே, எனை
  ஆவ என்றரு ளாயே! ௨௪

V.

Spiritual declension.

I see Thy gracious feet no more, which seeing erst mine eyes were glad;
I've ceased to cherish Thee; I've ceased to utter childlike praise; and thus
Tāṇu, my mighty Lord, I'm lost; the state, that melting thinks on Thee,
By meannesses I've ceas'd to know; 'twere shame to me to see Thee come! 20

VI.

Supplication.

Thee, Lord supreme, with milk-white ash adorn'd, meeting with grace superne
  Thy servants true,
Who dost appear, and show the hav'n of grace,—Thee, glorious Light, I, void
  of righteousness,
Extol as my Ambrosia, praising Thee,—praise, glorify, invoke with weepings loud!
Master, thus working in me mightily, in grace O speak, in pity speak! 24

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19. *Tāṇu*, an epithet of Çivan. [Sans. *Sthāṇu.*]

சசு. ஆவது

யாத்திரைப் பத்து.

[அனுபவாதீதமுரைத்தல்.]

[Metre: ஆசிரிய விருத்தம். Formula: -மா | -மா | -காய்.]

க.

பூவார் சென்னி மன்னன் எம்
    புயங்கப் பெருமான் சிறியோமை
ஓவா துள்ளங் கலந்துணர்வாய்
    உருக்கும் வெள்ளக் கருணையினால்
ஆவா, என்னப் பட்டன்பாய்
    ஆட்பட் டீர், வந் தொருப்படுமின்!
போவோந் காலம் வந்தது, காண்,
    பொய்விட் டுடையான் கழல்புகவே! ச

THE PILGRIM-SONG.

[RAPTURE.]

HYMN XLV.

This is our Sage's wonderful 'psalm of the up-going,' Psalm cxxii. He commemorates his first visit to Tillai, and thence mystically sets forth the soul's pilgrimage through the world of sense to union with Çivan on the silver mountain.

I.

The setting-forth on the journey.

Our King with head flow'r-wreath'd, BHUYAṄGAN-LORD,
    by mercy's swelling flood that all dissolves,
Commingled ever, like perception's self,
    within our souls,—'O come,' hath said in love,
And made us lowly ones His own! Come ye
    with one accord; behold, the time hath come;
Pass we,—falsehood for ever left behind,—
    to enter 'neath the Master's jewelled feet! 4

1. Each stanza contains this epithet. See Lex. 2, 3. There is a play upon the word 'come.'

உ.

புகவே வேண்டா புலன்களினீர்;
　　புயங்கப் பெருமான் பூங்கழல்கள்
மிகவே நினைமின், மிக்க எல்லாம்
　　வேண்டா போக விடுமின்கள்!
நகவே ஞாலத் துள்புகுந்து
　　நாயே அனைய நமை ஆண்ட
தகவே உடையான் றனைச்சாரத்
　　தளரா திருப்பார் தாந்தாமே! ⁊

ௗ.

தாமே தமக்குச் சுற்றமுந்,
　　தாமே தமக்கு விதிவகையும்,
யாம் ஆர், எமத்தார், பாசம் ஆர்,—
　　என்ன, மாயம்? இவைபோகக்

II.

The pilgrim's preparation of soul.

Enter no more the juggling senses' net!
　　BHUYAṄGAN's flow'ry feet, the mighty Lord,
Ponder intensely,—other things desire ye not:
　　dismiss them, let them go, and pass ye on!
With joyous smile He, entering this world,
　　made us—who were like curs impure—His own.
As it befits to draw anigh the Lord,
　　let each with no weak faltering step move on! 8

III.

Earthly ties must be loosed.

Each to himself be his own kith and kin!
　　each to himself be his own law and way!
For who are 'WE'? what 'OURS'? and what are 'BONDS'?
　　illusions all,—let these departing flee!

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7. This joyousness of Çivan's manifestations is much insisted on. (NOTE I.) All is the 'sport' of the Supreme.

கோமான் பண்டைத் தொண்டரொடும்
　　அவன்றன் குறிப்பே குறிக்கொண்டு,
போமா றமையின், பொய்நீக்கிப்
　　புயங்கன் ஆள்வான் பொன்னடிக்கே! கஉ

ச.

அடியார், ஆனீர் எல்லீரும்
　　அகல விடுமின் விளையாட்டைக்;
கடிசேர் அடியே வந்தடைந்து,
　　கடைக்கொண் டிருமின் றிருக்குறிப்பைச்
செடி சேர் உடலைச் செலநீக்கிச்
　　சிவலோ கத்தே நமைவைப்பான்
பொடி சேர் மேனிப் புயங்கன்றன்
　　பூ ஆர் கழற்கே புக விடுமே! கசு

ரு.

விடுமின் வெகுளி வேட்கைநோய்
　　மிகவோர் காலம் இனுமில்லை;

And, with the ancient servants of the King,
　　taking His sign alone for guiding sign,
Shake falsehood off; go on your happy way,
　　unto BHUYAṄGAN's golden foot,—our King! 12

IV.

Sober, hopeful assurance.

All ye His servants who've become,
　　put far away each idle sportive thought;
Seek refuge at the Foot where safety dwells;
　　hold fast unto the end the sacred sign;
Put off from you this body stained with sin;
　　in Çivan's world He'll surely give us place!
BHUYAṄGAN's self, Whose Form the ashes wears,
　　will grant you entrance 'neath His flow'ry feet! 16

V.

Faint not, press on!

Free ye your souls from pains of wrath and lust;
　　henceforth the time shall not be long drawn out!

உடையான் அடிக்கீழ்ப் பெருஞ்சாத்தோ
 டுடன்போ வதற்கே ஒருப்படுமின்!
அடைவோ நாம், போய்ச் சிவபுரத்துள்
 அணியார் கதவத் டையாமே
புடைபட் டுருகிப் போற்றுவோம்,
 புயங்கன் ஆள்வான் புகழ்களையே! ௨0

௬.

புகழ்மின், றொழுமின், பூப்புனைமின்,
 புயங்கன் றாளே புந்தி வைத்திட்
டிகழ்மின் எல்லா அல்லலையும்,
 இனி ஓர் இடையூ றடையாமே
திகழுஞ் சீரார் சிவபுரத்துச்
 சென்று, சிவன்றாள் வணங்கி, நாம்
நிகழும் அடியார் முன்சென்று,
 நெஞ்சம் உருகி நிற்போமே! ௨௪

எ.

நிற்பார் நிற்க, நில்லா உலகில்
 நில்லோம் இனிநாஞ் செல்வோமே,

Beneath our Master's feet with glad acclaim
 that we in one may go, in one combine!
Even we in Çivan's town shall refuge find,
 whose flow'r-wreath'd gates to us shall not be clos'd!
There enter'd we in ecstasy shall sing
 the glories only of BHUYAṄGAN-KING! 20

VI.

Persevere! The glorious consummation awaits you.

Praise ye! Adore! Bring beauteous flowers!
 BHUYAṄGAN's foot plant ye within your souls!
Despise adversities of every form!
 Henceforth no hindrance bars your happy way
To Çivan's town, that fill'd with glory shines.
 To Çivan's foot go we to worship there!
Before the saints that there abide we'll move,
 and stand in soul-dissolving rapture there! 24

VII.

Loiter not, scatter not!

Let those that bide abide,—abide not we
 in world that not abides. Straight pass we on

பொற்பால் ஒப்பாந் திருமேனிப்
    புயங்கன் ஆள்வான் பொன்னடிக்கே!
நிற்பீர் எல்லாந் தாழாதே,
    நிற்கும் பரிசே ஒருப்படுமின்
பிற்பா னின்று பேழ்கணித்தாற்
    பெறுதற் கரியன் பெருமானே! உஅ

அ.

பெருமான் பேரா நந்தத்துப்
    பிரியா திருக்கப் பெற்றீர்காள்!
அருமால் உற்றுப் பின்னைநீர்
    அம்மா அழுங்கி அரற்றாதே,
திருமா மணிசேர் திருக் கதவந்
    திறந்த போதே சிவபுரத்துத்
திருமால் அறியாத் திருப் புயங்கன்
    திருத்தாள் சென்று சேர்வோமே! ௩௨

Unto the foot of our BHUYAṄGAN-KING,
    Whose sacred form is milk with golden hue!
All ye that loitering stand delay not now!
    Gather in one to march, where'er ye stand!
Unto the Mighty One access henceforth
    is hard to gain, if ye should loiter now! 28

VIII.

The gate opens!

Ye, with the Lord, in rapture infinite
    conjoin'd for ever, who have gained to dwell!
In strong illusion henceforth sink not ye,
    in sooth; nor utter senseless words profane!
The sacred door where dwells the priceless Gem,
    is opening even now. To Çivan's town
Come, move we on, to reach the sacred foot
    of BHUYAṄGAN, to Māl divine unknown! 32

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28. Tennyson :—

'No light: so late! and dark and chill the night!
O let us in, that we may find the light!
Too late, too late! ye cannot enter now.

'Have we not heard the bridegroom is so sweet?
O let us in, tho' late, to kiss his feet!
No, no, too late! ye cannot enter now.'

கூ.

சேரக் கருதிச், சிந்தனையைத்
திருந்த வைத்துச், சிந்திமின்!
போரிற் பொலியும் வேற்கண்ணாள்
பங்கன், புயங்கன், அருள் அமுதம்,
ஆரப் பருகி ஆராத
ஆர்வங் கூர அழுந்துவீர்
போரப் புரிமின்! சிவன்கழற்கே
பொய்யிற் கிடந்து புரளாதே! ௩௬

கo.

புரள்வார், தொழுவார், புகழ்வாராய்
இன்றே வந்தாள் ஆகாதீர்?
மருள்வீர், பின்னை மதிப்பாரார்?
மதியுட் கலங்கி மயங்குவீர்,
தெருள்வீர் ஆகில் இதுசெய்ம்மின்!
சிவலோ கக்கோன், றிருப் புயங்கன்,
அருளார் பெறுவார்? அகலிடத்தே
அந்தோ, அந்தோ, அந்தோவே! ௪0

IX.

Anticipate the joys of fruition.

Ah, think how ye may reach the goal! Your thoughts
correct, and duly chasten'd, ponder this!
Ye, who are sinking now in love's excess,—
enjoying, never sated, the ambrosial grace
Of BHUYAṄGAN, the Spouse of Her, whose eyes
are like the gleaming spear that warrior wields,—
Joy ye to go to Çivan's jewell'd foot,
nor wallowing lie ye here in falsehood's mire! 36

X.

They enter in!

Will ye not come this day, and be His own,
and prostrate fall, and worship, and adore?
Those lost in wilderment, who would esteem?
Ye who bewilder'd and confounded stand,
If ye would perfect clearness gain, this do!
Ye who would gain in this wide realm the grace
Of sacred BHUYAṄGAN, of Çiva-world
the King! Ah, haste ye, haste ye, haste ye on! 40

சகூ. ஆவது

திருப்படை எழுச்சி.

[பிரபஞ்சப்போர்.]

க.

ஞானவாள் ஏந்தும் ஐயர் நாதப் பறைஅறைமின்;
மானமா ஏறும் ஐயர் மதி வெண் குடை கவிமின்;
ஆன நீற் றுக்கவசம் அடையப் புகுமின்கள்;
வானவூர் கொள்வோ' நா' மாயப் படை வாராமே! ச

உ.

தொண்டர்கா' ளேசிசெல்லீர்; பத்தர்காள், சூழப்போகீர்;
ஒண் டிறல் யோகிகளே; பேரணி உந்தீர்கள்;
திண்டிறல் சித்தர்களே, கடைக் கூழைசென்மின்கள்;
அண்டர்நா ட்ாள்வோ' நாம் அல்லற் படை வாராமே! அ

THE SACRED MARCH.

[THE HOLY WAR.]

HYMN XLVI.

I.

Strike the sounding drum of the Guru, Wielder of wisdom's sword;
Spread the white canopy over the Guru, Who mounts the charger of heaven;
Enter and take to you armour of ashes, fragrant, divine;
Possess we the heavenly fortress, where hosts of illusion come not! 4

II.

Servants of His,—march on in the van; ye Devout ones,—move on the flanks;
Ye Sages of power illustrious,—come fill up the swelling ranks;
Ye Mystics of strength unfailing,—advance and close up the rear:
We shall rule the heavenly land, no hosts of evil for ever to fear! 8

---

2. Comp. XIX. 24, where His charger is called வான்புரவி, i.e. 'the horse of heaven,' hence மானம் here seems to be for வானம். Çivan, as Agni, is called *Rohitāçva* (='possessing red horses'). The Maruts, or personified *winds*, are sons of Rudra, and also his charioteers. Some reminiscence of this led to such expressions as that in our text. 5–7. Here are four classes of holy warriors:—(1) Servants (தொண்டர்), i.e. the seventy-two legendary Çaiva saints. (2) Devout men (பத்தர்), i.e. the ordinary good Çaivas. (3) Yōgis (யோகி), i.e. ascetics, or contemplative saints. (4) Mystics (சித்தர்), i.e. those who have gained supernatural powers by austerity. See Lex.

சஎ. ஆவது

திருவெண்பா.

[அணைந்தோர் தன்மை.]

க.

வெய்ய வினை இரண்டும் வெந்தகல மெய்யுருகிப்
பொய்யும் பொடி ஆகா தென்செய்கேன்?—செய்ய
திருஆர் பெருந்துறையான் தேன் உந்து செந்தீ
மருவா திருந்தேன் மனத்து! ச

உ.

ஆர்க்கோ, அரற்றுகோ, ஆடுகோ, பாடுகோ,
பார்க்கோ? பரம்பரனே! என்செய்கேன்?—தீர்ப்பரிய
ஆநந்த மால் ஏற்றும் அத்தன், பெருந்துறையான்
தான் என்பார் ஆர் ஒருவர் பணிந்து! அ

THE SACRED VEṆBĀ.

[THE STATE OF 'THOSE WHO HAVE ATTAINED[1].']

HYMN XLVII.

This purports to have been composed immediately after his return to Perun-turrai, when he was hoping for speedy consummation, but felt impatient. [Life, § v.]

I.

How shall I endure this state of imperfection?

What shall I do while twofold deeds' fierce flame burns still out,—
Nor doth the body melt,—nor falsehood fall to dust?
In mind no union gained with the 'Red Fire's honey'
The Lord of Perun-turrai fair! 4

II.

How employ the weary time of waiting?

Shall I cry out, or wail, or dance, or sing, or watch?
O Infinite, what shall I do? The Sire Who fills
With rapturous amaze,—great Perun-turrai's Lord
Let all with me bending adore! 8

---

1. For metre, see Pope's *Nālaḍiyār*, Introduction, p. xxvi. Nos. XIX and XLVIII are in the same metre: in all twenty-eight quatrains. 3. Çivan's colour is red, and he is the fiery one,—the later representative of the Vēdic deity Agni. Here, 'honied grace' comes from the 'fiery one'! 1–3. G. 83. Old future forms.

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[1] See Çiva-Piragāçam II. 42, &c. These are Jīvan-muttar: 'saints perfected, though still in the flesh.' NOTE V.

௩.

செய்த பிழை அறியேன்; சேவடியே கைதொழுதே
உய்யும் வகையின் உயிர்ப்பறியேன்;—வையத்
திருந்துறையுள் வேன்மடுத்தென் சிந்தனைக்கே கோத்தான்,
பெருந்துறையின் மேய பிரான்! ௧௨

௪.

முன்னை வினை இரண்டும் வேரறுத்து முன்னின்றான்,
பின்னைப் பிறப்பறுக்கும் பேராளன்.—தென்னன்,
பெருந்துறையின் மேய பெருங்கருணை யாளன்,
வருந்துயரந் தீர்க்கு மருந்து! ௧௬

௫.

அறையோ? அறிவார்க் கனைத்துலகும் ஈன்ற
மறையோனு' மாலு' மால்கொள்ளும் இறையோன்
பெருந்துறையுண் மேய பெருமான் பிரியா
திருந்துறையும் என்னெஞ்சத் தின்று! ௨௦

III.

The wonder of his conversion.

No sense of fault had I! Nor of refreshment knew,
In safety's path, by worship at His roseate feet.
He stood on earth, His dart shot forth, and to my thought
Linked Himself;—Perun-turrai's Lord! 12

IV.

He came in grace.

He stood before me, rooting out my 'twofold deeds,'—
The mighty Ruler Who at last shall cut off 'birth';
Lord of the south; in Perun-turrai great in grace,
Who dwells; Balm of all human woes! 16

V.

Praise superfluous.

To them that know what word can praise the King?—Him, Who
All worlds brought forth, Whom Vēdic god and Māl knew not;
The mighty Lord, Whose seat is Perun-turrai's shrine;—
In me to-day, and evermore! 20

௬.

பித்தென்னை ஏற்றும் பிறப்பறுக்கும் பேச்சரிதாம்
மத்தமே ஆக்கும்வந் தென்மனத்தை—அத்தன்
பெருந்துறையான் ஆட்கொண்டு பேரருளா னேக்கும்
மருந்திறவாப் பேரின்பம் வந்து! ௨௪

௭.

வாரா வழிஅருளி வந்தெனக்கு மாறின்றி
ஆரா அமுதாய் அமைந்தன்றே—சீரார்
திருத்தென் பெருந்துறையான் என்சிந்தை மேய
ஒருத்தன் பெருக்கும் ஒளி! ௨௮

௮.

யாவர்க்கு மேலாம் அளவிலாச் சீருடையான்
யாவர்க்குங் கீழாம் அடியேனை—யாவரும்
பெற்றறியா வின்பத்துள் வைத்தாய்க்கென் னெம்பெருமான்
மற்றறியேன் செய்யும் வகை? ௩௨.

VI.

The bliss of His advent.

He filled with frenzy; set me free from 'births'; my soul
With speechless fervours thrilled,—blest Perun-turrai's Lord,—
The Sire in grace exceeding made me His; the balm
For all my pain; the deathless BLISS! 24

VII.

Leading and light.

He showed the realm where 'births' return no more; He came
In grace that no requital knows, Ambrosia sating not!
This is the light diffus'd within my thought by Him,
The Lord of Perun-turrai's shrine! 28

VIII.

Condescending love.

Glorious, exalted over all, the Infinite,—
To me mere slave, lowest of all, Thou hast assigned
A place in bliss supreme, that none beside have gained or known!
Great Lord, what can I do for Thee? 32

௯.

மூவரு முப்பத்து மூவரு மற்றொழிந்த
தேவருங் காணுச் சிவபெருமான்—மாவேறி
வையகத்தே வந்திழிந்த வார்கழல்கள் வந்திக்க
மெய்யகத்தே இன்ப மிகும்! ௩௬

௧௦.

இருந்தென்னை யாண்டான் இணையடியே சிந்தித்
திருந்திரந்து கொண்ணெஞ்சே, எல்லாந்—தருங்காண்,
பெருந்துறையின் மேய பெருங்கருணை யாளன்
மருந்துருவாய் என்மனத்தே வந்து! ௪௦

௧௧.

இன்பம் பெருக்கி இருளகற்றி எஞ்ஞான்றும்
துன்பந் தொடர்வறுத்துச் சோதியாய்—அன்பமைத்துச்
சீரார் பெருந்துறையான் என்னுடைய சிந்தையே
ஊராகக் கொண்டான் உவந்து! ௪௪

IX.

Unparalleled gift.

The three, the thirty-three, all other gods beside
See Thee not, Çivan, mighty Lord! Riding the steed
Hither descending didst Thou come. When at Thy foot
I lowly bow, bliss thrills my frame! 36

X.

Be not afraid to ask of Him.

Soul, ponder His twain feet Who here made me His own!
Beg for His grace! Behold, He will give all,—the King
Who grace bestows,—Whose seat is Perun-turrai's shrine,—
Dwelling ambrosial in my soul! 40

XI.

Light and love from His indwelling.

He hath increased delight, hath darkness banishèd,
For aye cut off afflictions' clinging bond, and light
Of love hath given,—the Lord of Perun-turrai great,
Well pleased to make my heart His home! 44

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33. See Muir, vol. v. pp. 8–12. The three are Agni, Vāyu, and Sūrya; or, at a later time, the Trimūrtti,—Brahmā, Vishṇu, and Çivan. The thirty-three are Vasus (eight), Rudras (eleven), Ādityas (twelve), with Dyaus and Pṛithivī. Beside these we find Prajāpati, Indra, &c.

சஅ. ஆவது

பண்டாயநான்மறை.

[அனுபவத்துக்கையமின்மையுரைத்தல்.]

[Metre as XLVII.]

க.

பண்டாய நான்மறையும் பால்அணுகா மால்அயனும்
கண்டாரும் இல்லைக் கடையேனைத்—தொண்டாகக்
கொண்டருளுங் கோகழி எங் கோமாற்கு, நெஞ்சமே!
உண்டாமோ, கைம்மா றுரை? ச

உ.

உள்ள மலமூன்று' மாய உகுபெருந்தேன்
வெள்ளந் தரும்பரியின் மேல்வந்த—வள்ளல்
மருவும் பெருந்துறையை வாழ்த்துமின்கள்! வாழ்த்தக்
கருவுங் கெடும்பிறவிக் காடு! அ

THE ANCIENT MYSTIC WORD.

[THE REALITY OF DIVINE GRACE.]

HYMN XLVIII.

I.

No requital of electing grace.

The ancient fourfold mystic word draws not anigh His seat;—
Nor Māl nor Ayan Him have seen; yet me, the most abject,
By grace He made His servant! To Gōkaṛi's King, my heart,
Say, is there any just return? 4

II.

The great manifestation in Perun-turrai.

Praise Perun-turrai! There the King, who on the charger came,
Abides, and gives a mighty flood of honied sweetness forth,
By which my soul's threefold impurity is swept away;—
So roots of 'birth's' wild forest die! 8

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4. So in XLVII. 29–32.

௩.

காட்டகத்து வேடன் கடலில் வலைவாணன்
நாட்டிற் பரிப்பாகன் ம்வினையை—வீட்டி
அருளும் பெருந்துறையான் அங்கமல பாதம்
மருளுங் கெட, நெஞ்சே, வாழ்த்து! ௧௨

௪.

வாழ்ந்தார்கள் ஆவாரும் வல்வினையை மாய்ப்பாரும்
தாழ்ந்துலக மேத்தத் தகுவாருஞ்—சூழ்ந்தமரர்
சென்றிறைஞ்சி ஏத்துந் திருவார் பெருந்துறையை
நன்றிறைஞ்சி ஏத்து' நமர்! ௧௬

௫.

நண்ணிப் பெருந்துறையை நம்மிடர்கள் போய் அகல
எண்ணி எழுகோ கழிக்கரசைப்—பண்ணின்
மொழியாளோ டுத்தர கோசமங்கை மன்னிக்
கழியா திருந்தவனைக் காண்! ௨௦

III.

He assumes many characters to save men.

In wilds a Huntsman; in sea He casts a net;
On land He rides the charger: thus our 'deeds' destroys.
The fair foot-flower of Perun-turrai's Lord praise Thou,
My heart, that error thus may die! 12

IV.

The Centre of Worship.

Householders devout; saints who mighty 'deeds' destroy;—
Those whom 'tis meet the world should bow before, and praise;—
Immortals too in worship circling move, and laud! O friends,
In Perun-turrai blest adore! 16

V.

Come, see the King.

To Perun-turrai drawing near, that woes disperse,
Ponder the King of lofty Gōkaṛi; and see
Him Who with Her whose words are music sweet abides
In Utt'ra-kōça-mangai's shrine! 20

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9. See XLIX. 8, and note to VIII. 11. 13–16. Four classes of worshippers visit Perun-turrai: (1) devout householders, (2) ascetics, (3) distinguished sages, and (4) gods.

௬.

காணுங் கரணங்க ளெல்லாம்பே ரின்பமெனப்
பேணு மடியார் பிறப்பகலக்—காணும்
பெரியானை, நெஞ்சே, பெருந்துறையில் என்றும்
பிரியானை வாயாரப் பேசு! ௨௪

௭.

பேசும் பொருளுக் கிலக்கிதமாம் பேச்சிறந்த
மாசின் மணியின் மணிவார்த்தை—பேசிப்
'பெருந்துறையே' என்றுபிறப் பறுத்தே னல்ல
மருந்தினடி என்மனத்தே வைத்து! ௨௮

VI.

Ever praise the God of Perun-turrai.

The eyes that see Him there are all a rapture of delight ;—
The saints that cherish Him are freed from mortal birth ;—
The Mighty One, in Perun-turrai dwells for aye ;—
My heart, give Him unstinted praise! 24

VII.

'Perun-turrai' is the saving word.

This is the purport sole of all men say; all speech
Surpassing, gem-like word, as flawless jewels' sheen!
Utt'ring but 'PERUN-TURRAI,' I'm from 'births' released;
That healing foot fixt in my mind! 28

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27. This is the key-note! Perun-turrai = 'the great haven:'
'Then are they glad because they be quiet;
So He bringeth them unto their *desired haven*.' Psalm cvii.

சகூ. ஆவது

திருப்படையாட்சி.

[சீவோபாதிஒழிதல்.]

[Each verse contains four lines under one எதுகை. Each of these is divided into two precisely similar halves, which are hexameter dactylic hypercatalectic. Each of these half-lines has generally a caesura in the fourth foot, dividing the half-lines into quarter-lines, all the four having the same மோனை. A verse is thus printed in sixteen quarter-lines, or eight half-lines. They are best read as dactyls—with an accent on every Nēr.

Metre : ஆசிரிய விருத்தம். Formula : – வி | – மா twice ; followed by – வி | – காய்.]

க.

கண்களி ரண்டும் அவன்கழல் கண்டு களிப்பன, ஆகாதே?
காரிகை யார்கடம் வாழ்வி லென்வாழ்வு கடைப்படும், ஆகாதே?
மண்களில் வந்து பிறந்தி டுமாறு மறந்திடும், ஆகாதே?
மால் அறியாமலர்ப்பாதமி ரண்டும் வணங்குதும், ஆகாதே?

THE MARSHALLING OF THE SACRED HOST.

[THE CESSATION OF LIFE'S EXPERIENCES.]

HYMN XLIX.

It was no easy task to work out a version of this lyric, the rhythmic beauty of which is very remarkable. I have striven, at the risk of sundry irregularities in metre, to imitate the flow of the original; but the numberless allusions in a poem, which sums up the whole Çaivite idea of the blessedness of Çivan's final manifestation to the emancipated soul, will give the reader trouble, if he is at all to enter into its spirit. The metre itself is very unusual, resembling somewhat that of the Attys of Catullus, and is much admired by those who use the poem in their temple service. My rendering is, I believe, strictly and almost literally exact; but it differs in some respects from the Tamil paraphrases. The intense mystic fervour of the song must make *itself* felt!

I.

His appearing.

Eyes the twain His jewell'd Feet beholding shall be glad;—SHALL IT NOT BE?
Joy amid joys of damsels beautiful shall cease to lure;—SHALL IT NOT BE?
The round of birth in earthly worlds shall in oblivion pass;—SHALL IT NOT BE?
Twin flow'ry Feet that Māl knew not adoring shall we bow;—SHALL IT NOT BE?

பண்களிகூர்தருபாடலொடாடல் பயின்றிடும், ஆகாதே?
பாண்டிநன்னாடுடையான்படையாட்சிகள் பாடுதும், ஆகாதே?
விண்களிகூர்வதோர்வேதகம்வந்து வெளிப்படும், ஆகாதே?
மீன்வலைவீசியகானவன்வந்து வெளிப்படும், ஆயிடிலே. ௮

உ.

ஒன்றினொடொன்றும்ஓரைந்தினொடைந்தும்உயிர்ப்பதும், ஆகாதே?
உன்னடியார் அடியார் அடியோம் என உய்ந்தன, ஆகாதே?
கன்றைநினைந்தெழுதாயெனவந்த கணக்கது, ஆகாதே?
காரணமாகுமனாதிகுணங்கள் கருத்துறும், ஆகாதே?
நன்றிதுதீதெனவந்தநடுக்கம் நடந்தன, ஆகாதே?
நாமுமெலாமடியாருடனேசெல நண்ணுதும், ஆகாதே?
என்றும் என்அன்புநிறைந்தபராவமு தெய்துவத், ஆகாதே?
ஏறுடையான் எனை ஆளுடை நாயகன் என்னுள்புகுந்திடிலே. ௧௬

௩.

பந்தவிகாரகுணங்கள்பறிந்து மறிந்திடும், ஆகாதே?
பாவனையாயகருத்தினில்வந்த பராவமுத், ஆகாதே?

To sing with gladsome melody, and dance our endless task;—SHALL IT NOT BE?
The warriors of the fair Pāṇḍi-land's Lord we shall sing;—SHALL IT NOT BE?
The mystic change for which the heav'ns are glad will come;—SHALL IT NOT BE,
If He who cast the net,—the Woodman,—come, in grace made manifest to me? 8

II.

One with one, and five with five,—the life shall last;—SHALL IT NOT BE?
Thy servants' servants' servants made, we shall be free;—SHALL IT NOT BE?
The Mother thinks on her young, and rising hastes; so shall He come;—SHALL IT NOT BE?
The causal qualities that no beginning own shall fill the thought;—SHALL IT NOT BE?
At 'this is good,' and 'this is ill,' no more shall trembling shake;—SHALL IT NOT BE?
We too to join Thy saints above shall onward pass;—SHALL IT NOT BE?
Th' Ambrosia supreme that fills my loving thought we then shall gain;—SHALL IT NOT BE,
If the bull's Lord, my Master, Whose I am, within my soul shall entering come? 16

III.

Bonds, changes, qualities, all loos'd and cast aside shall fall away;—SHALL IT NOT BE?
Within my mind, erewhile with fancies fill'd Ambrosia supreme shall flow;—SHALL IT NOT BE?

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7. = பேதகம்; or, Vēdic Sage, see Tiruviḷai-āḍal, 16. [வேதகம்.] 8. 'The net,' see XLVIII. 9, and note VIII. 11. 'Woodman,' see Tiruviḷai-āḍal, 57. 9. One body with one soul? Five senses with their objects? But here, more probably, 'The soul with Çivan, and the body of five elements merged in the fivefold supreme.' உயிர், v. = 'live.'

அந்தமிலாதவகண்டமுநம்முள் அகப்படும், ஆகாதே?
ஆதிமுதற்பரமாயபரஞ்சுடர் அண்ணுவத், ஆகாதே?
செந்துவர்வாய்மடவாரிடரானவை சிந்திடும், ஆகாதே?
சேலனகண்கள் அவன்றிருமேனி திளைப்பன, ஆகாதே?
இந்திரஞாலவிடர்ப்பிறவித்துயர் ஏகுவத், ஆகாதே?
என்னுடைநாயகனாகியவீசன் எதிர்ப்படுமாயிடிலே. உச

ச.

என்னணியார் முலையாகமளைந்துடன் இன்புறும், ஆகாதே?
எல்லையின் மாக்கருணைக் கடலின்றினி தாடுதும், ஆகாதே?
நன்மணிநாதமுழங்கி எனுள்ளுற நண்ணுவத், ஆகாதே?
நாதனணித்திருநீற்றினை நித்தலு' நண்ணுவத், ஆகாதே?
மன்னிய அன்பரிலென்பணிமுந்துற வைகுவத், ஆகாதே?
மாமறையும்மறியாமலர்ப்பாதம் வணங்குதும், ஆகாதே?
இன்னியற்செங்கழுநீர்மலரென்றலை எய்துவத், ஆகாதே?
என்னையுடைப்பெருமானருளீசன் எழுந்தருளப்பெறிலே. ௩உ.

The Endless, Indivisible shall in us dwell;—SHALL IT NOT BE?
The heav'nly Light, from endless days supreme shall then appear;—SHALL IT NOT BE?
The pains from silly ones with crimson lips shall be dispell'd;—SHALL IT NOT BE?
The sparkling eyes His sacred form shall then embrace;—SHALL IT NOT BE?
Sorrow of grief-ful birth, that from illusions springs, shall all depart;—SHALL IT NOT BE,
If Içan, my own loving Lord, in presence meet me here? 24

IV.

The bliss to rest within His lov'd embrace shall we enjoy;—SHALL IT NOT BE?
In mercy's vast and boundless sea sweetly this day shall we disport;—SHALL IT NOT BE?
The mystic music of the beauteous gems, within my soul shall thrilling sound;—SHALL IT NOT BE?
The sacred ashes that the Lord for aye adorn shall we approach;—SHALL IT NOT BE?
'Mid steadfast loving ones foremost in service there shall I abide;—SHALL IT NOT BE?
The flow'ry Feet, to even the mystic scrolls unknown, shall we adore;—SHALL IT NOT BE?
The sweet red water-lily Flower my head shall crown;—SHALL IT NOT BE,
If Perumān, the gracious,—Içan, He Who owns, arise to visit me? 32

ரு.

மண்ணினின்மாயைமதித்துவகுத்த மயக்கறும், ஆகாதே?
வானவருமறியாமலர்ப்பாதம் வணங்குதும், ஆகாதே?
கண்ணிலிகாலமனைத்தினும்வந்த கலக்கறும், ஆகாதே?
காதல்செயுமடியார்மனமின்று களித்திடும், ஆகாதே?
பெண்ணலியாணெனநாமெனவந்த பிணக்கறும், ஆகாதே?
பேரறியாதவனேகபவங்கள் பிழைத்தன், ஆகாதே?
எண்ணிலியாகியசித்திகள்வந்தெனை யெய்துவத், ஆகாதே?
என்னையுடைப்பெருமானருளீச னெழுந்தருளப்பெறிலே. ௪௰

சா.

பொன்னியலுந் திருமேனி வெண்ணீறு பொலிந்திடும், ஆகாதே?
பூமழைமாதவர்கைகள்குவிந்து பொழிந்திடும், ஆகாதே?
மின்னியனுண்ணிடையார்கள்கருத்து வெளிப்படும், ஆகாதே?
வீணைமுரன்றெழுமோசையிலின்ப' மிகுத்திடும், ஆகாதே?
தன்னடியாரடியென்றலைமீது தழைப்பன், ஆகாதே?
தானடியோமுடனேயுயவந்து தலைப்படும், ஆகாதே?

V.

Fond fancies all, that valued earth's illusions vain, shall cease;—SHALL IT NOT BE?
Before the flow'ry Foot to heavenly ones unknown we'll bow;—SHALL IT NOT BE?
The perturbations all from blindness sprung shall cease;—SHALL IT NOT BE?
The mind of loving saints this day shall greatly joy;—SHALL IT NOT BE?
Entanglement of 'sex diverse,' and self shall now be loos'd;—SHALL IT NOT BE?
States manifold, their very names unknown, we'll 'scape;—SHALL IT NOT BE?
Innumerous mystic powers my soul shall then possess;—SHALL IT NOT BE,
If Perumān, the gracious Īçan, He who owns, arise to visit me? 40

VI.

The ashes white upon His sacred golden form all beauteous shine;—SHALL IT NOT BE?
A rain of flowers adoring hands of mighty saints shall shower;—SHALL IT NOT BE?
The heart's intent of damsels bright with slender form shall then appear;—SHALL IT NOT BE?
The sounds from smitten lyre that rise shall multiply delights;—SHALL IT NOT BE?
His servants' feet upon my head shall flourish then;—SHALL IT NOT BE?
Himself to set His servants free shall forthwith come;—SHALL IT NOT BE?

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37. See *Çiva-ñāna-bōdham*, first aphorism. The whole creation is arranged under three categories: *he, she, it;* i. e. organized beings, male and female; and unorganized beings, neuter.

இன்னியமெங்குநிறைந்தினிதாக வியம்பிடும், ஆகாதே?
என்னைமுனுளுடையீசனெனத்தன் எழுந்தருளப்பெறிலே. சஅ

எ.

சொல்லியலாதெழுதூமணியோசை சுவைதரும், ஆகாதே?
துண்ணெனவென்னுளமன்னியசோதி தொடர்ந்தெழும், ஆகாதே?
பல்லியல்பாயபரப்பறவந்த பராபரம், ஆகாதே?
பண்டறியாதபரானுபவங்கள் பரந்தெழும், ஆகாதே?
வில்லியனன்னுதலார்மயலின்று விளைந்திடும், ஆகாதே?
விண்ணவரும்மறியாதவிழுப்பொருளிப்பொருள், ஆகாதே?
எல்லையிலாதனவெண்குணமானவை யெய்திடும், ஆகாதே?
இந்துசிகாமணி எங்களையாள வெழுந்தருளப்பெறிலே. ருசு

அ.

சங்குதி ரண்டுமு ரன்றெழும் ஓசை தழைப்பன, ஆகாதே?
சாதிவி டாதகு ணங்க ண்ம்மோடு சலித்திடும், ஆகாதே?
அங்கிது நன்றிது நன்றெனுமாயை அடங்கிடும், ஆகாதே?
ஆசை எலாம் அடியார் அடியோம் எனு'அத்தனே, ஆகாதே?

Sweet instruments of music dulcet strains shall everywhere rehearse;—SHALL IT NOT BE,
If Īçan, Whose of old I am, my Sire, in grace arise to visit me? 48

VII.

The pure gems' wordless music then shall rapture yield;—SHALL IT NOT BE ?
The light that hides within my soul sudden shall rise and burn;—SHALL IT NOT BE?
That manifold phenomena may cease the Deity shall come;—SHALL IT NOT BE?
Experiences divine unknown before shall unfolding rise;—SHALL IT NOT BE?
Distraction caused by those whose lovely brows are bows shall cease this day;—SHALL IT NOT BE?
The Essence excellent that even heavenly ones know not shall be with us;—SHALL IT NOT BE ?
The eightfold qualities that know no bound shall we attain;—SHALL IT NOT BE,
If He, Whose crest the crescent moon adorns, to make us His in grace arise? 56

VIII.

From shell that music breathes the sounds shall then burst forth;—SHALL IT NOT BE?
The qualities that quit not earthborn race shall fret no more;—SHALL IT NOT BE?
Delusion that declares this good, or that, shall all die down;—SHALL IT NOT BE?
Our whole desire shall ask to serve His servants 'neath His feet;—SHALL IT NOT BE?

செங்கயல் ஒண்கண்ம டந்தையர்சிந்தை திளைப்பன, ஆகாதே?
சீரடியார்கள்சிவானுபவங்க டெரிந்திடும், ஆகாதே?
எங்குநிறைந்தமுதூறுபரஞ்சுடர் எய்துவத், ஆகாதே?
ஈறறி யாமறை யோன் எனை ஆள எழுந்தரு ளப்பெறிலே. ௬௪

The thought of damsels bright of eye shall then rejoice;—SHALL IT NOT BE?
The bliss of Çivan shared by glorious saints we then shall know;—SHALL IT NOT BE?
The heavenly all-pervasive Light Ambrosial shall we gain;—SHALL IT NOT BE,
If He, the endless Vēdic Lord, to make me His in grace arise? 64

ருo. ஆவது

ஆனந்தமாலை.

[சிவானுபவவிருப்பம்.]

[Metre : ஆசிரிய விருத்தம். Formula : —மா | —மா | —காய்.]

க.

மின்னேர் அனைய பூங்கழல்கள்
அடைந்தார் கடந்தார் வியனுலகம்
பொன்னேர் அனைய மலர்கொண்டு
போற்றா நின்றார் அமரரெல்லாம்
கன்னேர் அனைய மனக்கடையாய்க்
கழிப்புண் டவலக் கடல்வீழ்ந்த
என்னேர் அனையேன் இனி உன்னைக்
கூடும் வண்ணம் இயம்பாயே! ச

உ.

என்னால் அறியாப் பதந்தந்தாய்,
யான் அதறியா தேகெட்டேன்;

THE GARLAND OF RAPTURE.

[DESIRE OF THE EXPERIENCE OF ÇIVAN.]

HYMN L.

I.

How may I join my friends beyond?

Th' Immortals all have gained Thy flower-like feet,
bright as the lightning's glance;—have crossed
The world's wide sea, and bearing golden flowers
they praise! Reveal in love, I pray,—
Thou Refuge of the stony worthless heart,—
how one like me,—distressed,—cast off,—
Sunk in the sea of fond desire,—at length,
how may I come to Thee? 4

II.

Have pity on my lonely grief!

Thou gav'st the station blest I knew not of;
but I knew not Thy grace,—was lost!

உன்னால் ஒன்றுங் குறைவில்லை,
　　உடையாய், அடிமைக் கார் என்பேன்.
பன்னாள் உன்னைப் பணிந்தேத்தும்
　　பழைய அடிய ரொடுங்கூடா
தென்னா யகமே! பிற்பட்டிங்
　　கிருந்தே னேய்க்கு விருந்தாயே! அ

௩.

சீலம் இன்றி நோன்பின்றிச்
　　செறிவே இன்றி அறிவின்றித்
தோலின் பாவைக் கூத்தாட்டாய்ச்
　　சுழன்று விழுந்து கிடப்பேனை
மாலுங் காட்டி வழிகாட்டி
　　வாரா உலகநெறியேறக்
கோலங் காட்டி ஆண்டானைக்
　　கொடியேன் என்றோ கூடுவதே? கஉ

௪.

கெடுவேன் கெடுமா கெடுகின்றேன்,
　　கேடி லாதாய் பழிகொண்டாய்;

Master, no failure is in Thee at all;
　　Who comes to aid Thy slave? I cry!
Not joined with Thine own ancient saints,—
　　who serve and praise Thee many a day;
My Leader loved, here left behind I stay;—
　　Thou see'st my lonely pain! 8

III.

I am His—when shall I join Him?

Of virtue void, of penitential grace
　　devoid, undisciplined, untaught,—
As leathern puppet danced about, giddy,
　　I whirling fell, lay prostrate there!
He showed me wondrous things; He showed the way
　　to pass to worlds not reached before;
The raft He show'd; when shall I come, a wretch,
　　to Him Who made me His? 12

IV.

Am I rightfully abandoned?

I perish, as to perish is my doom;
　　the blame, Imperishable One,

படுவேன் படுவ தெல்லாநான்
　　பட்டாற் பின்னைப் பயனென்னே?
கொடுமா நரகத் தழுந்தாமே
　　காத்தாட் கொள்ளுங் குருமணியே!
நடுவாய் நில்லா தொழிந்தக்கால்
　　நன்றோ, எங்கண் ணாயகமே? கசு

ரு.

தாயாய் முலையைத் தருவானே!
　　தாரா தொழிந்தாற் சவலையாய்
நாயேன் கழிந்து போவேனோ?
　　நம்பி! இனித்தான்லகுதியே.
தாயே என்றுன்றாள் அடைந்தேன்.
　　தயாநீ என்பாலில்லையே.
நாயே னடிமை உடனாக
　　ஆண்டாய் நான்றான், வேண்டாவோ? உo

சு.

கோவே! அருள வேண்டாவோ?
　　கொடியேன் கெடவே அமையுமே,

Thou tak'st; and, if to suffering doomed, I bear
　　my destined woes, what is the gain?
O Guru-Gem, Who dost defend and rule,—
　　that I sink not in cruel hell;
Is't good, our Leader lov'd, that Thou withdraw,
　　and stand not in the midst? 16

V.

Is there no pity?

Thou Who dost cherish men like mother dear,—
　　uncherish'd, left, a weakling here,—
And must I perish, I a cur! In love
　　henceforth Thy goodness show to me!—
I've called Thee 'Mother,' sought Thy sheltering foot,—
　　but now Thou hast no grace for me,—
Vile me, whom Thou 'mid saints didst make Thine own!
　　I'm he! Should'st Thou not save? 20

VI.

I claim Thy consolation.

O King, should'st Thou not show Thy grace?
　　I, wretched, lie at ruin's door.

ஆவா என்னுவிடில் என்னை
அஞ்சேல் என்பார் ஆரோதான்?
சாவார் எல்லாம் என்னளவோ?
தக்க வாறன் றென்னுரோ?
தேவே! தில்லை நடமாடீ!
திகைத்தேன் இனித்தான் றேற்றுயே! உச

எ.

நரியைக் குதிரைப் பரியாக்கி,
ஞால மெல்லா நிகழ்வித்து,
பெரிய தென்னன் மதுரையெல்லாம்
பிச்ச தேற்றும் பெருந்துறையாய்!
அரிய பொருளே! அவநாசி
அப்பா! பாண்டி வெள்ளமே!
தெரிய வரிய பரஞ்சோதீ!
செய்வ தொன்றும் அறியேனே! உஅ

And, if Thou bid me not to come to Thee,
who is there here to calm my fears?
Are they who're doomed to die, my fellows all?
'This is unmeet,' will not men say?
O God, Dancer in Tillai's hall, I tremble,
henceforth comfort me! 24

VII.

I sink powerless before Thee.

Thou mad'st the jackal be a charger fleet!
Didst work enchantments manifold!
The mighty South King's Madura Thou fill'dst
with madness, Perun-turrai's Lord!
O Being hard to reach! O Avanāçi's Sire!
The Pāṇḍi kingdom's rushing flood!
O Splendour, infinite, unknown, in sooth
I know not aught to do! 28

---

25. Life, § iv. 27. *Avanāçi*, a shrine near Madura.

ருக. ஆவது

அச்சோப் பதிகம்.

[அனுபவ வழி அறியாமை.]

[Metre: கலிவிருத்தம். Formula: –காய் | –காய் | –காய் | –காய்.]

க.

அத்தன்.

முத்திநெறி அறியாத மூர்க்கரொடு முயல்வேனைப்
பத்திநெறி அறிவித்துப் பழவினைகள் பாறும் வண்ணம்
சித்தமலம் அறுவித்துச் சிவம்ஆக்கி எனை ஆண்ட
அத்தன் எனக்க்' அருளியஆ ருர்பெறுவார்? அச்சோவே! ச

THE WONDER OF SALVATION.

[ENJOYMENT INEFFABLE.]

HYMN LI.

This hymn was composed after he had settled down in Tillai, his active life finished, and was waiting for the great release. He surveys, as he was so fond of doing, the whole course along which his Master had guided him; acknowledges how often he had fallen through an undisciplined and unpurified mind; and records with thankfulness that grace had given him the victory at last. *No rapture is like his!* Each verse addresses his Master variously as (1) Father, (2) the Mystic Dancer, (3) the Guru, (4) the High and Lofty One, (5) the Master, (6) the Blissful, (7) again as the Guru, (8) the Author of all things, and (9) the Mother (being one with Umai). See T. V. U. P., chap. vii. p. 2, and the Memoir, § viii.

I.

The Father's converting grace.

To me, who toiled and moiled 'mid fools, that knew not WAY of final peace,
He taught the WAY of pious love;—and that 'old deeds' might cease and flee,
Purging the foulness of my will, made me pure bliss, took for His own;—
'Twas thus the FATHER gave me grace: O RAPTURE! WHO SO BLEST AS I? 4

1, 2. In this and the next verse the word 'way' or 'path' is used again and again; perhaps in allusion to the Buddhist use of it. 2. See Pope's *Nālaḍi*, chap. xi.

௨.

கூத்தன்.

நெறி அல்லா நெறிதன்னை நெறியாக நினைவேனைச்
சிறுநெறிகள் சேராமே திருஅருளே சேரும்வண்ணம்
குறிஒன்றும் இல்லாத கூத்தன்றன் கூத்தைஎனக்
க்றியும் வண்ணம் அருளியஆ றார்பெறுவார்? அச்சோவே! ௮

௩.

ஐயன்.

பொய்எல்லாம் மெய்என்று, புணர்முலையார் போகத்தே
மையல்உறக் கடவேனை மாளாமே காத்தருளித்
தையல்இடங் கொண்டபிரான் றன்கழலே சேரும்வண்ணம்
ஐயன்எனக்' அருளியஆ றார்பெறுவார்? அச்சோவே! ௧௨

௪.

அண்ணல்.

மண்ணதனிற் பிறந்தெய்த்து மாண்டுவிழக் கடவேனை
எண்ணம்இலா அன்பருளி எனைஆண்டிட் டென்னையுந்தன்
சுண்ண வெண்ணீ றணிவித்துத் தூய்நெறியே சேரும்வண்ணம்
அண்ணல்எனக்' அருளியஆ றார்பெறுவார்? அச்சோவே! ௧௬

II.

The mystic Dancer converts the heretic.

A WAY that was no rightful WAY I followed, deeming it the WAY,—
That I might seek no meaner WAY, but only seek His sacred grace
To gain,—He, Whom no signs describe, His mystic DANCE has given to know!
'Twas thus the DANCER gave me grace: O RAPTURE! WHO SO BLEST AS I? 8

III.

The Teacher leads and guards in the way of truth.

Me trusting every lie as truth,—plunged in desire of women's charms,—
He guarded that I perished not with soul perturb'd,—the Lord Superne,
On whose left side the Lady dwells! He brought me nigh His jewell'd feet,—
'Twas thus my GURU gave me grace: O RAPTURE! WHO SO BLEST AS I? 12

IV.

The Lofty One purifies by discipleship.

To me,—born in this clay, and doom'd, o'erworn, to perish, and to fall,—
Love inconceivable He gave;—made me His own;—caused me to wear
His own perfumèd ashes white;—that I the way of purity
Should reach, the LOFTY gave me grace: O RAPTURE! WHO SO BLEST AS I? 16

7, 8. Note the connection of the dance with heresy, and compare the legend of Çithambaram. NOTE VII. 12. See NOTE IV. 'The Guru.'

௫.

உடையான்.

பஞ்சாய அடிமடவார் கடைக்கண்ணால் இடர்ப்பட்டு,
நெஞ்சாய துயர்கூர நிற்பேன்உன் அருள்பெற்றேன்,
உய்ஞ்சே'னான் உடையானே! அடியேனை 'வருக' என்ற்'
'அஞ்சேல்' என்ற்' அருளியஆ றார்பெறுவார்? அச்சோவே! ௨௦

௬.

அந்தம்.

வெந்துவிழும் உடற்பிறவி மெய் என்று வினைபெருக்கிக்
கொந்துகுழற் கோல் வளையார் குவிமுலைமேல் வீழ்வேனைப்
பந்தம் அறுத் தெனை ஆண்டு பரிசற என் றுரிசுமறுத்த்'
அந்தம் எனக்க்' அருளியஆ றார்பெறுவார்? அச்சோவே! ௨௪

௭.

ஐயன்.

தையலார் மையலிலே தாழ்ந்துவிழக் கடவேனைப்
பையவே கொடுபோந்து பாசம் எனுந் தாழ்உருவி
உய்யு'நெறி காட்டுவித்திட் டோங்காரத் துட்பொருளை
ஐயன் எனக்க்' அருளியஆ றார்பெறுவார்? அச்சோவே! ௨௮

V.

The Master relieved my soul of its fear.

Afflicted sore by glancing eyes of silly damsels, soft of foot,—
I stood, my mind by sorrow pierced; and then Thy grace I gain'd,—was sav'd,—
Ev'n I, O MASTER mine! Thou bad'st Thy servant come; 'Fear not,' Thou said'st!
'Twas thus that grace to me was given: O RAPTURE! WHO SO BLEST AS I? 20

VI.

The Last-One saved me from sensual servitude.

Birth of this frame that burns and falls I took for true,—did many deeds;
In converse joy'd with maidens wreathed in flowers, with lustrous armlets deck'd.
My bonds He cut, made me His own, cleansed foulness so no trace was left!
'Twas thus the LAST-ONE gave me grace: O RAPTURE! WHO SO BLEST AS I? 24

VII.

The Guru's esoteric teaching.

Prostrate it was my fate to fall in 'wilderment of fair ones' charms.
In gentle love He led me forth, loosing the prison bars of 'bond';
Showed me the way to 'scape; and taught the meaning of the mystic ŌM.
'Twas thus the GURU gave me grace: O RAPTURE! WHO SO BLEST AS I? 28

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24. This is considered to be especially Çivan's glory. He is the Omega! When all phenomena have disappeared, merged by Him in original Māyā, He remains, an abiding refuge. See 'Fruit of Grace,' chap. i. 4. *Çiva-ñāna-bōdham*, Aphorism I: 'The Last is the First:' ANTHAM ĀTHI, the *Involver* (destroyer) is the *Evolver* (creator). NOTE XIV. 27. Ōm. Ōṅgāram. NOTE II.

அ.

ஆதி.

சாதல்பிறப்பென்னுந் தடஞ்சுழியிற் றடுமாறிக்
காதலின் மிக்க்' அணி இழையார் கலவியிலே விழுவேனை
மாதொருகூ றுடைய பிரான் றன்கழலே சேரும்வண்ணம்
ஆதி எனக்க்' அருளியஆ றார்பெறுவார்? அச்சோவே! ௩௨

கூ.

அம்மை.

செம்மை நலம் அறியாத சிதடரொடுந் திரிவேனை
மும்மைமலம் அறுவித்து முதலாய முதல்வன்றான்
நம்மையும்ஓர் பொருள் ஆக்கி நாய்சிவிகை ஏற்றுவித்த
அம்மை எனக்க்' அருளியஆ றார்பெறுவார்? அச்சோவே! ௩௬

திருவாசகம் முற்றுப் பெற்றது.

VIII.

The First saved me by gift of personal devotion.

My troubled soul was whirled around in circling tide of death and birth ;
I fell, enamoured with the charms of those with jewels rare adorned ;
The Lord, whose Form the Lady shares, in mercy drew me to His feet.
'Twas thus the FIRST-ONE gave me grace : O RAPTURE ! WHO SO BLEST AS I? 32

IX.

Saves me with a Mother's love.

With those that knew not right or good,—men ignorant,—I wandered too.
The First, the Primal Lord Himself threefold pollution caus'd to cease ;
Even me He took as something worth,—like dog in sumptuous litter borne !
'Twas thus the MOTHER gave me grace : O RAPTURE ! WHO SO BLEST AS I? 36

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32. He is also the Self-existent, First, Eternal Being. See 'Fruit of Grace,' chap. i. 6. NOTE IV.
36. The Çaiva doctrine is that the first exercise of grace on the part of the Supreme is through His *Çatti* (*çakti* = energy) ; which energy is personified as His inseparable Bride, and is the fountain of wisdom, of desire, and of action. Surely there is an analogy here with the Christian belief in the Holy Spirit proceeding forth to be the Author and Giver of life to the souls of men. 'Fruits of Divine Grace,' chap. i. 2, and NOTE XIII. See Lex. அம்மை.

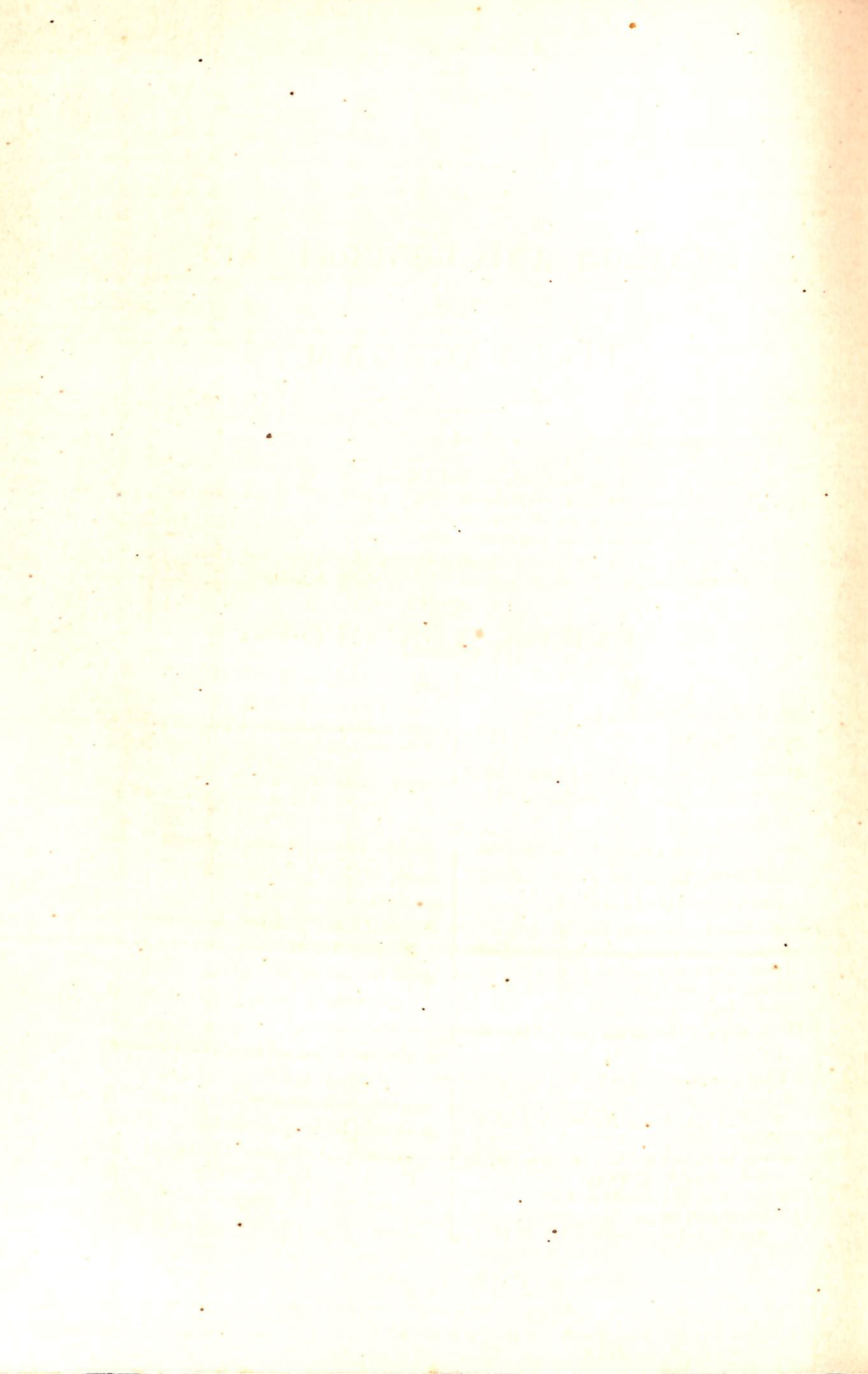
END OF TIRUVĀÇAGAM.

PART III.

LEXICON, CONCORDANCE,

AND

GENERAL INDEX.



A

LEXICON AND CONCORDANCE

TO THE

TIRUVĀÇAGAM.

The references in the Lexicon are as follows:—
The numbers refer to the lines of the Text.
§ refers to the Tamil Handbook, or First Lessons.
G. is the Catechism of Tamil Grammar, No. 1, 2, or 3.
K. points to words in the Dictionary to the Kurraḷ.
N. points to words in the Dictionary to the Nāladi.
S., T., M., C., Tu. for Sanskrit, Telugu, Malayāḷam, Canarese, and Tuḷuva.
For quotations, see Introduction, where a list of authors is given.

அ

அ, that self-same, 3. 132. Comp. இ, எ.

அக. See N.

அ|கண்டம் [S. A + KHANḌA], that which is entire; the indivisible Divine essence, 49. 19.

அகம், *n.* [An original Tamil root; but from S. AHAM came another form, confounded with it.]

I. *n.* mind: உள்ளம், 41. 20.

அகங்குழைந்து, with melting mind, 4. 67; 5. 53; 16. 48.
அகநெக, so that mind softens, 5. 389; 35. 28.
அகமகிழ, while my heart is glad, 13. 70. Comp. in 5. 42–44.

II. *n.* = உள், the inner part; opposed to புறம்.

'That contains,' 'dwells in', 9. 65–67.
Hence a sign of locative case, அகத்து, அகத்தே = in, within, 3. 172; 5. 44; 20. 33–36; 47. 35, 36; 48. 9.
அகப்படு, *v. intr.* [§ 56. (II)], be taken, held by, gained, 41. 1; 48. 9; 49. 19.
அகப்|படு, *v. tr.* [§ 64], subdue, 9. 46.
வானகத்தமரர், 4. 136.
அகத்தான், one who dwells within, 34. 16.

அகல் (ஓ), *v.* [§ 56. (III)], N.

அகலிடம், the wide world, 45. 40.
அகல, yield place, depart, 7. 70; 19. 19; 33. 5: போயகல, 1. 37.
அகலா(த), not separate, 6. 5; 41. 15.
அகன்ற, widely diffused, 1. 35.
அகன்றோன், one who transcends: கடந்தோன், 3. 51.
இருள்போயகன்றது, darkness has fled away, 20. 5.

அகல்|வி [§ 160], cause to depart, 1. 40.

அகழ், *v.* [§ 57], delve down, 27. 18. Comp. இடு. N. in loc.; K. 151.

அகற்று [§ 160], drive far, dissipate, 36. 30; 47. 41.

அகில் [or அகரு, S. AGARU, Aquila or eagle-wood], *n.* a fragrant wood, 3. 90.

அ|கில்லேன்: joined to √ஒல் = be able, 3. 167. See கில்.

இருக்ககில்லேன், this is இருக்க + கு + இல்லேன்? 25. 6.

அக்காரம் [N.] = சர்க்கரைக்கட்டி, 41. 12.

அங்கணன், *n.* Çivan, 'Lord of the Court': அம்பலன், from S. AÑGANAM; or 'He whose eye is gracious': கிருபாநோக்கமுள்ளவன் from

*B

அம் + கண் [K.], 8. 5; 24. 28; 29. 12; 43. 73.

அங்கணே! = Thou of beautiful eye: அழகிய கண்ணுளா [அம், கண், ஆளன்], 5. 284.

This may be: 'Lord of the fair place!'

அங்கி for அக்கி, அக்கினி [S. AGNI], the god of fire, 13. 57; 14. 19; 23. 24.

அங்கு, there, 41. 18. With போன்று, like to, 16. 12. In 16. 7 *a mere expletive.*

அங்ஙன், so, 5. 384.

அசும்பு, *n.* foulness, ordure, 26. 25.

அசும்பொழுகிய, N., p. 29, &c., especially 47.

அசுரன் [S. ASURA], a spirit, a demon, 1. 29. Muir, vol. v, Index.

அசை.

I. *v. n.* [§ 57], wander, suffer, 3. 82.

II. *v. a.* [§ 64], brandish, move, 11. 21.

அச்சம், dread, fear [அஞ்சு], 3. 98; 5. 323; 6. 32; 7. 73; 35. Source, or object of fear, 11. 30.

அச்சன், father, for அத்தன், 5. 115; 41. 36. But? = அக்ஷயன். [S. AKSHAYAN.]

அச்சு, *n.* axle, 14. 8.

அச்சோ! அந்தோ! Oh, wonderful! 34. 34.

அதிசயக்குறிப்பு, an interj. of astonishment.

அச்சோ|ப்|பதிகம், 51.

அச்சோவே! *is the refrain:* 'O behold!'

அஞ்சலி, *n.* [S. AÑJALI], reverential clasp of hands, 3. 75; 5. 287; 20. 15. With காட்டு, கூப்பு.

அஞ்சனம் [S. AÑJ], a dark, magic collyrium for the eyes, 17. 2.

கண்ணஞ்சனத்தர்.

அஞ்சு [N.].

I. *v. tr.* [§ 62], fear, dread, revere, 4. 172; 5. 45; 6. 61, 125; 21. 29; 35. 1, &c. [அச்சம்]; 50. 22 [G. 92]; 51. 20.

II. = ஐந்து, comp. பஞ்சு, five (letters, senses, elements), 4. 19; 5. 107; 6. 32, 41; 41. 25.

அஞ்சுகம், *n.* parrot: கிளி, தத்தை, 19. 17.

அட. N. and K.

அட|க்கு, *v. a.* restrain, repress, 40. 32.

அட|ங்கு, *v. n.* for அடங்கிவிடும், be subdued, 49. 59.

அடர், *v.* throng, press on, 6. 148, 149.

அடவி, *n.* [S. AṬAVI], a forest: காடு, 34. 38.

அடி.

I. *v. a.* [§ 64], strike, blow, 4. 55; 41. 12.

II. *n.* foot: தாள், கழல், பாதம், சரண், 1. 5, 6; 4. 5 (*passim*).

அடிக்கண், on, at—his foot, 7th case, 42. 4, 8, &c. See சே, மலர், சீர்.

As adj. அடி|நாயேன், 33. 37.

அடி|க்குடில், suburb, 3. 160.

As வினைக்குறை, constantly, 1. 47, 60; 2. 119, 144; 3. 160.

அடிக்கமலம் = பாதாரவிந்தம், தாமரைத்தாள், 7. 69.

அடியிட்டலும், 14. 7. அடி|மை, devotee, 21. 9; 33. 36.

அடியான், அடியார், அடியவர், 5. 6, 113; 24. 2; 27. 10.

அடியேன், 5. 9; 33. 4. அடியவள், 2. 46.

அடிகள், *n.* a guru, 29. 20.

அடு, *v.* kill: கொல், § 68.

அடுந் தகை வேல், 'murderous,' 6. 47.

அடல் அரைசே! 6. 144. அடற் கரி, 6. 124, 125.

அடை.

I. *v.* [§ 57] [அட], reach, attain to, take refuge, 4. 26, 161; 12. 37; 25. 16; 46. 3; 50. 1, 19.

அடையாமே, 45. 19, 22. அடையார், foes, 23. 11.

II. [§ 64], enclose, close up, stop, 22. 1.

அடைத்தோன், 3. 28.

III. *n.* a refuge: அடை|வு.

மனக்கடையாய்! O refuge of my soul! 50. 3.

அடை|க்கலம், *n.*, 24. = சரணம், 7. 73.

அட்டம் [S. ASHṬAN], eight: எட்டு, 2. 63; 42. 5. [V. U. P., iv. 93.]

அட்டு, *v. a.* pour, put to, apply; போடு. [K. 1093.] Comp. ஒட்டு.

வாயிற் பொடி அட்டு, 'put to shame,' 13. 12.

அணங்கு, *n.* beauty; goddess, fairy: அழகு, தேவி [K.], 13. 27; 20. 22.

அணவு, *v.* (அணைவு), join.

கொந்தணவும் பொழிற்சோலை, 'the luxuriant grove where branches *interlace*,' 18. 37.

அணி.
I. *v. a.* and *n.* [§ 57], wear as ornament, adorn, 2. 114; 3. 31; 9. 9, 13; 12. 41; 13. 17. [P. N. N. 1.]
அணிகிலாதவர், 35. 20.
அணி|வி, *v. causal* [§ 160], cause to wear as ornament, adorn with, 51. 15.
II. *n.* line of battle, 5. 354; 13. 67; 16. 40; 46. 6; 49. 25; 51. 30.
அணு, *n.* [S. AṆUS], atom, 3. 5, 45; 4. 112; 5. 97; 22. 27.
அணு|கு, *v.* [§ 62], draw nigh: நணுகு, 20. 5; 40. 23; 48. 1.
அணை.
I. *v.* [§ 57], embrace, 20. 30; 26. 17; 27. 36, 40; 28. 29; 34. 5; 41. 24.
II. *n.* dam, 13. 3.
அண்டம் [S. AṆḌA], the material universe, 3. 1, 95: உலகு; heaven, 8. 52; opposed to பார், 3. 95; 12. 22, 23; 18. 31; 22. 29.
The 'macrocosm' in opposition to பிண்டம், the 'microcosm.'
அண்ட|வாணர், the celestials, 23. 5.
அண்டர்நாடு, 46. 8. அண்டரண்டம், 37. 29.
அண்டத்தவர், 16. 19.
அண்டப்பகுதி, title of 3, and 3. 1.
அண் = நண்: a root with the notion of 'nearness, or height.'
அண்ணல், *n.* a ruler, 2. 101; 20. 6; 26. 24; 35. 2; 51. 16.
அண்ணன் = தந்தை, 4. 149; 33. 36.
அண்ணி, *v.* [§ 64], draw near, 1. 4.
அண்ணு, *v.* approach: நண்ணு, 49. 20.
அண்ணாத, unapproachable, 5. 39, 83.
அண்ணாமலை, 4. 149; 7. 69; 8. 60. அருணாசலம்.
அண்மை = சமீபம், nearness.
அண்மையன், 6. 87.
அதிகாரம், *n.* [S. ADHIKĀRA], 33. 31.
அதிசயம், *n.* [S. ATIÇAYA], wonder, 4. 72; 17. 24; 26. title, 4, 8, &c.
அதிர், *v.a.* and *n.* [§§ 64, 57], acclaim, 40. 28.
அ|து = that: அஃது [G. 12], often redundant, 2. 27. அதன்மிசை = நாட்டின்மிசை. So 2. 31, 63.
அஃதான்று, moreover, 3. 28.

அதும்பு, *v.* [§ 62], swarm on, 6. 144.
அதெந்துவே! [T. ADENDUVE], in 29 as refrain; lit. What is that?
'Bid thou in grace my fears begone!'
அத்தர், *n.*, கடவுள், deity, 17. 12.
அத்தன், *n.* Father: அச்சன், 1. 79; 4. 123; 5. 9, 335; 6. 64; 7. 9; 9. 4; 15. 24; 16. 41; 25. 24; 37. 29; 51. 4.
அத்தி [S. HASTI], elephant, 4. 163; 11. 46; 19. 73.
[Tiruviḷai-āḍal, 21.]
அநுகுலம் [S. ANUKŪLAM], in accordance with, 4. 67.
அநுபவம், *n.* [S. ANUBHAVAM], experience. See பரா, 49. 52; and சிவ, 49. 62.
அநேகன் [S. AN + ĒKA], the manifold, 1. 5; 3. 39; 5. 97.
பலவாயிருப்பவன், அநேக உருவங்களாயிருப்பவன்.
அந்தகன்.
(1) S. ANDHAGAN, a demon slain by Çivan, 13. 57.
(2) From அந்தம் [S. ANTAKA], 12. 13.
(3) A blind man [S.].
அந்தணன், a Brāhman: வேதியன் [K. Lex. *in loco*], 2. 42; 8. 5, 108; 10. 55; 11. 2; 18. 38; 20. 32.
அந்தம், *n.* [S. ANTA], end: முடிவு, ஈறு, 1. 73; 2. 22, 92; 3. 51; 5. 88, 108; 7. 1; 12. 37; 18. 4; 22. 34, 38; 49. 19.
An epithet of Çivan, 51. 24.
அந்தரம், *n.* [S.], space: வெளி.
Air, ether, 2. 98; 8. 14, 87. Sky, 18. 18.
அந்தரமே, at random, 31. 2.
காலாந்தரம், 12. 43. [காலம்.] அந்தரர், 9. 11.
அந்தோ, *interj.* alas! behold! 3. 34; 5. 87; 45. 40. = அச்சோ.
அப்பன், 22. 9; 41. 28; 42. 30, 37.
தகப்பன், அத்தன், அச்சன், அம்மான், தந்தை.
கண்ணப்பன், 10. 13. See அப்பு.
அப்பு, *v.* apply, as a poultice, &c.
In கண்ணப்பன் the Com. says he was so called because he applied his eye as a remedy to the bleeding eye of the image: கண்ணை அப்பினவன்; but see அப்பன்.
அப்பு, *n.* water, 6. 80; 8. 64; 40. 29.
அ|மரர், *n.* [S. A + MṚI], the immortals, 7. 25; 27. 13 (Indra); 43. 73; 48. 14.

அமர்(ந), *v.* [§ 60], 2. 22; 4. 147.
Comp. அமை.
தேன் அமர் சோலை, 2. 73, 98; 16. 19.
அழகமர், 18. 6.
அமர்ந்து, seated pleasantly, 8. 78; 16. 2; 39. 11.

அமளி, *n.* [S. A|MALA? M.], a bed.
போதார் அமளி, a flowery couch, 7. 3, 5.

அமு|க்கு, *v.* / **அமு|ங்கு**, *v.* [§§ 62, 160], press down, be pressed down.
அமு|க்கு, *n.* depression.
அமுக்குண் [§ 265], be sunk in, 31. 29.

அமுது, அமுதம் [S. AMṚITA], (1) ambrosia, 3. 170; 4. 142, 173; 10. 25; (2) food, 12. 73; 40. 15.
An epithet of Çivan, 5. 197.
பார|வமுது, 3. 181; 49. 18.
ஆரா|வமுது, 1. 57; 4. 198; 20. 40.
தேனுர் அமுது, 1. 63.
அமுதன், 7. 3; 43. 74.
அமுதுசெய், eat, 12. 75; 13. 47.
அமுதாக்கு, feed, cause to eat.
அமுத|தாரைகள், 3. 174. அமுதக்கடல், 4. 150; 5. 103.

அமை.
I. = அமர், *v. n.* fit, suit, suffice, agree to, 24. 1.
போமாறமைமின்! 45. 12. அமையும்! enough! போதும், 5. 327; 39. 10. பொற்பமைந்த, 10. 1. அமைந்தன்றே, 47. 26. அமைவதாக, 4. 53.
அமையுமே! it must be; is it fit? 50. 21. Suffice, 5. 327.
II. *v. a.* [§ 64], fix, 3. 20, 177; 47. 42.
III. *n.* bambu, 3. 103. மூங்கில்.

அம், *n.* beauty: அழகு, 2. 140; 6. 149, sweet; 10. 44; 16. 21; 20. 6; 41. 38; 48. 11.

அம்பரம் [S. AMBARA].
1. Garment, 12. 73. அம்பரவன் = சிதாகாயன், whose garment is pure intelligence.
2. Ether, 6. 80.

அம்பலம், *n.* [? corr. of S. AMBARA, an open court], porch, hall, open court, 5. 69.
பொன்னம்பலம், 21. 3, 8, 24, &c.
அம்பலக்கூத்தன், 21. 25.
அம்பலவன், Çivan, 5. 204; 10. 7, 67.
தில்லையம்பலத்தே, 11. 79; 13. 3, 27, 55.
அம்பலவாணன். See அங்கணன்.
அம்பலத்தமுதே! 38. 24.

அம்பு, *n.* arrow: பாணம், 14. 4, 5.
அம்ம, *inter.*, 35. 4, &c. அம்மா, 35. 18; 45. 30.

அம்மதம், அம்மம், a woman's breast, 4. 17.

அம்மானை, a female play with balls, 8. 19; 9. 4.
அம்மானாய்! 8. *passim*.

அம்மான், father, 4. 168; 9. 4; 25! 27. 18; 33. 4.

அம்மை.
I. *n.* [S. AMBĀ], a mother; Pārvathi: தாய், 37. 9.
II. So 51. 36 (see note there); = அத்தன்மைபோல்.
III. = அழகு [அம்], beauty, 40. 40.

அயர், *v.* [§ 57], languish: தளர், வாடு, சோர், 32. 34.

அயல், *n.* what is foreign, 11. 42; 22. 32.
அயலவர், 4. 46. அயலார், 7. 40; 32. 34.
அயலே = புறமே, 'as a stranger,' 5. 348.

அயன் = பிரமன், *n.* [S. AJA = the unborn], Brahmā, 5. 5; 8. 12; 9. 69; 12. 13; 13. 58; 27. 9, 13; 39. 1; 41. 35; 48. 1.
'Aja (= Brahmā) is the father of Daksha, whose daughter Çatti married Çivan.' [Muir, v. 383.]
போதுசேர் அயன், 23. 29. Comp. கமலம்.
மலரவன், 10. 1, 77.

அயில், *v.* eat, 5. 275; 6. 173. [Or = கூர்மை.]

அர, *n.* a snake. See N. under அரா.
ஆடரப்பூண், 'His ornament was a dancing snake,' 17. 13.

அரக்கன் = இராவணன், 40. 25. See அருக்கன்.

அரசு, *n.* kingly rule, king [K. and N.], 6. 3, &c.; 27. 5; 34. 30; 37. 1; 48. 18.
Comp. இறை|வன். Written also அரைசு.

அரத்தம், *n.* [S. RAKTA], redness, 5. 371.

அரவம், 6. 139. ஐவாயரவம். See N., pp. 279, 280.
அரவக்கச்சையன், 6. 124.

அரவு, 5. 68: பணம், 34. 1; 35. 1. [K. P. ii. 33.]
நச்சரவு, 3. 106. அரவாட்டி, 38. 13.
வாளரவு, 3. 70. அரவன், 26. 20.

அரவம், *n.* [S. RAVA], a sound.
ஆர்ப்பரவம், 7. 47.

அரற்று, *v.* [§ 62], weep aloud, make a sound, loudly affirm. With அழு, 2. 136; 4. 53; 9. 53; 33. 37. Comp. அலறு, உலறு.

அரன் [S. HARA] = சங்காரகர்த்தன், Çivan, the destroyer, 1. 85, but see வரன்; 4. 123, 192; 6. 138; 12. 71; 15. 47; 34. 30.

அரா, அரவு, அரவம் [S. SARPA], 5. 258; 9. 55, 76; 24. 6.

அராவு, அரவு, *v.* [§ 62], sound, clash, tinkle, 5. 68.

அரி.

I. *n.* red streaks in the eye.
அரிக்கண், 9. 47.

II. Moon; = அரி|கேசரி, 4. 189. See சோமன், 15. 43.

III. *v.* [§ 64], gnaw.
அரிப்புண், 6. 97.

IV. *v.* [§ 57], cut off, nip off.
தலையரிந்து, 8. 86; 14. 53.

V. *n.* [S. HARI, see மால்], Vishṇu, 2. 35, 115; 11. 9; 13. 58; 15. 45.

அரிவை, *n.*, பெண், female, 16. 25.

அ|ரு, *n.* [S. RŪPA], formlessness, 22. 24. See உரு.
அருவு, 10. 55; 22. 33. அருவம், 4. 192.

அருக்கர் [corr. of S. RĀKSHA, RAKSH], confounded with அசுரர், with *adj.* வாள், their city was burnt, 13. 57. See 14. 1–4.

அருக்கன், *n.* [S. ARKA], பகன், பூடன், 10. 18.
Bhaga's eye and Pūḍa's teeth were destroyed, 9. 69. K. K., 89. 38.
The sun, 3. 20; 13. 14, 57; [14. 43, 44.]

அருச்சனை, *n.* [S. ARCH], worship, 3. 93.

அருணன், *n.* [S.], the ruddy; dawn; sun, 20. 5.
அருணசலம், *n.*, 15. 45–48; 18. 29–32. See அண்ணாமலை.

அருத்தன், *n.* Çivan. See பொருளன், 29. 8.

அருத்தி, *n.* desire: ஆசை, 1. 86; 2; 31. 12. Comp. S. RATI and ARTH.

அருந்து, *v.* eat, 6. 71.

அருமந்த, 11. 17.
அரும் அந்த? or = அலமந்த, q. v., or = அரு|மந்த [மந்தம்] = very stupid.

அருவரு, *v.* loathe, 35. 8.

அருவி, *n.* a cataract, 27. 27.

அரு|மை, *n.* preciousness, rarity, difficulty [opp. to எளி, N.], 4. 126; 9. 46.
Its adj. forms are அர், அரும், அரிய, ஆர், § 131, G.
அரியாய், அரிமை, 5. 366; 20. 12.
அரியவன், அரியான், அரியோன், 1. 92; 3. 47; 5. 68, 69.
அரியது, அரிது, 3. 47.
அரிய, 1. 76, 78; 3. 47; 50. 28.
அரும், 1. 52; 3. 95, 138; 5. 190; 6. 64; 7. 1; 29. 39.
அரு, 4. 75; 5. 18.

அரும்பு.

I. *v. intr.* [§ 62], swell as a flower-bud, 4. 85; 5. 1.

II. *n.* a bud, 40. 21.

அருள்.

I. *n.* grace, benignity, 1. 18, 42; 28. 23; 43. 4; 51.
இன்னருள், 2. 14. அருளீசன், 5. 200; 49. 32, 40.
அருள்புரி, 19. 7; 28. Comp. கருணை, அளி, அன்பு, திரு.
அருணிதி, 20. 8. நிதி.

II. *v.* [§ 62], 1. 16; 2. 10, 11, 138, 143, 145; 3. 97; 4. 76; 20. 4, &c.; 51 (*refrain*).
அருளல், 5. 232. அருளுக, 7. 77, &c.
அருட்டுறை, 44. 22. அருட்கழல், 11. 63.
அருட்டாளிணை, 16. 5. அருள்வழி = அருணெறி, 2. 40.

அரை, the waist: இடை, மருங்கு, 11. 21.
அரை|யோன், 3. 32.
அரையன் = இராசன், அரைச, அரச, king, 12. 49. [= இறை.]
அரைச = அரச, 6. 144, 145; 21. 16, 17.
அரைசன், 22. 9.

அர், அரும், அரிய, ஆர் [§ 131]. See அருமை.

அல, *v.* [§ 66], be distressed, 4. 185; 6. 97; 32. 4. Comp. அலே.
அலவா|நிற்கும் = துன்பப்படும் [G. 80], that suffers, 5. 216.

அலங்கல், *n.* garland: பூமாலை, 6. 115.

அலமரு, *v.* [p. அலமந்தேன் for அலமர்ந்தேன்], be agitated, confounded, 6. 77; 11. 17, where comp. அருமந்த.

அலம்பு, *v.* [§ 62], murmur as a stream, 11. 79.

அலர்.

I. *v.* bloom, expand: மலர், பூ, பர, 3. 122; 8. 87; 20. 39.

II. *n.* a full-blown flower: மலர்; guilt, blame: பழி, 4. 20; 12. 72; 39. 2; 43. 51.

அலரவன் = மலரவன், பூவேறுகோன், Brahmā, 12. 21.

அலறு, *v.* weep aloud, 2. 134; 3. 152; 5. 71, 87; 27. 11.

அலி, what is not (male or female), 3. 57, 134; 5. 115, 166; 6. 88; 16. 25; 49. 37.

அலை.

I. *n.* a wave: திரை, தரங்கம், 3. 122, 151.

II. *v.* [§ 57], be disturbed, 6. 61; 26. 26.

அலைகடல், 3. 151; 4. 207; 14. 39.

தொல் அலைவினை.

III. *v. tr.* [§ 64], beat upon, 3. 85.

அலை|ப்பு, distress.

அலைப்புண் [§ 265], 6. 81.

அல். See அன்று, G. 125.

அல்குல், *n.*, 5. 258; 34. 1.

அல்லி, *n.* the inner petals of the lotus, 27. 13.

அல்லை, thou art not all things [G. 93], 1. 71; 22. 23, 28; 37. 31.

அல்லான் = அல்லாதவன், 1. 73.

அல்லாதவர், and the others, 27. 13.

அலால், 22. 26.

அல்லால் = அல்லாமல், 28. 9, 17, 21.

அல்லல், sadness, 1. 91; 4. 39.

துன்பம், 31. 18; 33. 5; 45. 22.

அல்லற்படை, 46. 8.

அவம், *n.* [S. AVA], what is vain, 3. 82; 5. 18; 7. 14; 11. 13; 20. 37; 32. 5; 34. 37.

அவ|கதி [S. AVAGATI], perception, 11. 13.

அவநாசி, *n.* [S.], a Çivan shrine, near Madura, 50. 27.

அவயவம், *n.* [S.], limb, 3. 156.

அவலம் [அ + பலம், S. ABALAM], 5. 80; 50. 3. See K. 1072.

அவனி, *n.* [S.], earth, 4. 75; 8. 14; 11. 21, 42; 20. 40; 27. 5; 43. 37.

அவா, *n.* desire: ஆசை, 4. 37; 5. 95, 216.

அவி [S. HAVIS], an oblation.

அவி|ப்பாகம், a share of the oblation, 14. 16. Comp. 5. 13.

அவிதா = முறை, complaining cry, 5. 14.

அவிர், *v.* [S. AVIḤ, sun], gleam, 6. 144. N. 89; P. N. N. 222; K. 1117.

அவிழ், *v. n.* open out, 3. 89.

அழகு, *n.* beauty, 4. 126; 18. 38; 23. 28; 33. 36, 37. See குழகு.

அழகுஅ, beauteous, 2. 37, 143. அழகன், 2. 98; 18. 6.

அழகியர், 17. 9.

சித்தமழகியார், 7. 12.

அழகன் = S. SUNDARA, the beauteous: சுந்தரன், 4. 159; 40. 5; 42. 5.

Hence the name பரிமேலழகர் of the great Commentator on the *Kurraḷ*.

அழல், *n.* fire, 2. 92; 5. 115, 349; 15. 47; 25: one of the five elements, 23. 13; 25. 31.

அழலுருவாய், 12. 21.

அழி.

I. *v. a.* [§ 64], destroy; surpass, 1. 42; 2. 5; 5. 117; 40. 9. See சாடு.

கட்டழி, 1. 88.

II. *v. n.* perish, 4. 133; 6. 125; 13. 59; 40. 11; 44. 19.

அழிதரு = அழிந்த, 3. 118. அழி|வு, 4. 132.

அழு, *v. n.* [§ 60], weep, 2. 136; 4. 61; 5. 348, 349; 21. 16; 27. 30.

அழு|கை, *n.* weeping, 20. 14.

அழுகையர், those that weep.

அழு|மது, weeping, 21. 16.

அழுக்கு, *n.* filth: மலம், மாசு, 1. 53; 2. 109; 24. 4; 25. 9.

அழு|ங்கு, *v.* sink down: அழுந்து, 24. 40; 45. 30.

அழு|த்து, *v. tr.* plunge, sink anything under, 8. 28; 36. 29.
அழுத்து|வி [§ 160], cause to sink, 12. 33, 39.

அழு|ந்து, *v.* sink, 10. 65; 27. 6; 35. 18; 38. 10; 41. 22; 45. 35; 50. 15. See ஆழ், தாழ்.

அழை, *v.* [§ 64], call, invite, invoke, 4. 49; 5. 178; 29. 4; 33. 4.

அள, *v.* [§ 66], measure, 4. 2.
அள|வு, *n.* a measure: வரையறை, 1. 41; 2. 35, 115; 15. 47; 31. 29, 31; 50. 23.
அளவறு = தேறு, *v.* discern, measure, 5. 136, 137.
அள|ப்பு, *n.* measure, 3. 2.

அளி [§ 57]. Comp. அழி.
I. *v. intr.* become mellow, mature: கனி, 4. 142; 37. 13. See பக்குவம்.
II. *v. tr.* grant in mercy, cherish, 3. 101; 8. 57; 23. 37; 25. 17.
III. *n.* (1) grace, tender compassion, love; grief; decay, 3. 120. Comp. எள்.
அளிவந்த, gracious, 8. 108.
அளியேன் = எளியவன், 25. 20; 35. 16.
(2) A winged beetle, or any humming insect: அறுகால், 6. 18.

அளை, *v.* [§ 57], embrace: புல்லு, 49. 25.

அள்ளு, *n.* a handful; abundance, 3. 177; 5. 389; 7. 9; 19. 33; 27. 10.
Only used with ஊறு, q. v., = abounding in, saturated with.

அறம், *n.* virtue: தருமம், நல்வினை, 1. 52; 2. 90; 11. 30; 12. 62, 63, 77, 79. See Pope's *Kurral*, p. 196.
அறவை, 37. 21; 42. 26.
திக்கற்றவன் அநாதை, one desolate, cut off.

அறி, *v.* [§ 57], know, 1. 25; 2. 35; 3. 163, 166; 5. 196–200; 24. 35, 36; 43. 8, &c.; 51. 1.
அறி|வு, *n.* epithet of Çivan, 1. 40, 81; 4. 107; 5. 125.
அறிந்தோன், 3. 36. அறிவன், Çivan, 5. 197.
அறியா = இல்லா, that knows no . . . , 4. 78; 49. 64. Comp. 49. 4.
அறிஇலர், 20. 29; 34. 8–12.
அறிமால், conscious folly, 4. 71.
அறி|வி, *v. caus.* cause to know, 5. 86; 51. 2.
அறி|யா|மை, *n.* ignorance, 33. 15.
அறிவரியான், 7. 18, 22.

அறு.
I. *v. n.* [§ 68], cease.
அறுதல், cessation, release: முத்தி.
அற்ற, -less, freed from, without, 1. 62; 34. 17.
அற = without: opposed to உற; completely, 3. 78, 132; 37. 6 (mere earth).
அறவே, 5. 343; 32. 21.
அறா, that severs not from, 5. 182.
இடையறா, இடையறா, 4. 64.
II. *v. a.* [§ 64], cut off: சேதி, 1. 64; 2. 105, 111; 5. 126, 193; 10. 35; 18. 18. See அளவு, பிறவி, வினை, கட்டு, பற்று, பந்தனை, வேர்.
பிறப்பறு, 1. 7, 48; 11. 6; 16. 23.
அறு|வி, *v. caus.* [§ 160], 51. 3.
III. *adj.* of ஆறு, six, 3. 17; 43. 18. Comp. 3. 79.
அறு|கால், a winged beetle, 6. 18. Comp. 20. 7, and note.
So P. N. N. 70: நாற்ற நாட்டத் தறுகாற் பறவை, 'the winged creature with six legs that explores perfumes.'

அறுகு, *n.* any creeping grass, 9. 17; 19. 36. See தாளி.
Nig. அறுகென்ப சிங்கம் ஓர்புல்
ஆளியும் ஆகும் முப்பேர்.

அறை, *v.* [§ 57], smite; call.
அறைந்தரல், drive in, 4. 65.
அறைவன், 'I will proclaim,' 6. 184.
அறை|கூ|வு, 3. 148; 8. 5.
அறை|மின், 46. 1. அறைவோ? 47. 17.

அற்புதம், *n.* [S. ADBHUTA], a wonder, 3. 174.
அற்புதப் பத்து, 'the hymn of marvels,' 41.
அற்புதன் = ஆச்சரியகரன், 3. 39.

அனங்கன் [அநங்கன்] = வேள் [S. AN + AṄGA], Kāman, Cupid, 12. 13.
[Muir, v. 364, 'the bodiless.' Kamb. Rām. I. viii. 1, 2.]

அனல், *n.* fire: தீ, நெருப்பு, 6. 80; 8. 101.

அனாதி, அநாதி [S. AN + ĀDI], ancient, 49. 12.

அனுபவம், *n.* See அநு.

அனை, so much, such. See இனை, எனை.
அனைத்து + உம், every, 1. 41; 3. 28; 5. 302; 10. 11; 22. 29.
அனைய, 5. 87; 50. 1, 2, 3.
என்னோர் அனையோர், 3. 147; 50. 4. See சேர்.
அனையாள், she who is like to, 40. 37; such an one.
அனையேன், 5. 355; 44. 15. அனையாய்! 33. 26.

அன்பு, 2. 7; 3. 93; 4. 64, 81; 5. 178; 22. 4, 5; 51. 14.
அன்பன், 1. 71. அன்பர், 5. 181, 273; 22. 9.
அன்புடைமை, 7. 31, 11.
அன்பின்மை, the absence of love, 10. 13, 49.

அ|ன்று.
I. that day, 2. 61; 4. 4; 33. 25; 38 (*refrain*).
II. For அது, 40. 4.
கொண்டன்றே = கொண்டதே.
III. அன்|று (அல்), it is not, 5. 282, 283.
அன்றே, will (they) not? 6. 24; 33. 24.
அன்றி, without, 22. 28.
அ|ன்|னது, such as it is, 3. 36; 5.
அ|ன்|ன, like to, 6. 16. அன்னன், 8. 114.
அன, 5. 151; 24. 1; 49. 22. See also அன்னம்.
அன்னவர், 7. 35.
அன்னார், 5. 350.

அன்னம் [S. HAṈSA], swan [N.], 10. 43; 16. 12, 40.

அன்னை [S. AMBĀ], அம்மா, அம்மை, mother; elder sister; companion, 6. 64; 26. 12.
Voc. அன்னே! 17. *passim*.

ஆ

ஆ.
I. *n.* a cow: ஆன், ஆவு, கற்று (கன்று + ஆ), a cow with its calf, 4. 73; 39. 12.
ஊரா, 5. 347.
உம்பர்ஆன் = காமதேனு, the cow of paradise, 5. 230.
II. *n.* manner: ஆறு, 8. 36; 11. 16, &c.; 13. 6, sing how; 15. 12, &c.; = வண்ணம், திறம், 11. 12.
ஆ|யிடை, and so, thus, meanwhile, therefore, 3. 83.
குடியா, as his abode, 2. 8.
III. *v.* ஆ, ஆகு, ஆயு, ஆவு, become, 5. 388; 48. 13.
ஆவது, 4. 133. ஆ|வகை, 9. 61.
ஆகாதே, 49. 1, &c. ஆ|வார், 43. 3, &c.
ஆகான், 7. 4. ஆயான் = ஆனவன், 8. 42. See 8. 52.
ஆ|க்கு, make, cause, create: பய, 1. 42; 5. 383, 388.
ஆக்கி, having caused to become (devoted to), changed into, 2. 36; 5. 101–103; 15. 23.
ஆக்கு|வி, *v.*, 8. 63; 31. 26.
ஆக்கம், *n.* increase, developement; wealth, 1. 41. See K. N. and Nannūl, 275, &c.
IV. *inter.* Oh! Ah! Alas! 44. 24.
ஆவ, 5. 14. ஆவா, 14. 16. But வா = come in.
V. For அ, that.

ஆகமம், *n.* [S. Ā + GAM], the Çaiva supplement to the Vēdas, 1. 4, Çivan is the Āgamam—the outcome and real meaning of the V.; 2. 18, 'He received the Ā., the great object of quest.'

ஆகம், *n.* bodily frame; bosom: மார்பு, 5. 287; 13. 34, 67; 49. 25.

ஆகாசம், ஆகாயம், *n.* [S. ĀKĀÇA], ether, 5. 115; 22. 23.

ஆகரன் in கருணாகரன் [S. ĀKARA], abode of mercy, 6. 159.

ஆக்கை = யாக்கை: உடம்பு, உடல், body, 6. 37; 22. 5, 9; 26. 33; 32. 20.
அன்னூக்கை, 3. 177.
போற்று ஆக்கை, the body that deserves no pampering, 3. 123.
அழிதரு ஆக்கை, 3. 118. படிற்றுக்கை, 5. 175.
செடி ஆர் ஆக்கை, 25. 33. வெற்றுயிர் ஆக்கை, 3. 137.
தயர் ஆக்கை, 6. 156. இருளார் ஆக்கை, 32. 10.

ஆங்கு.
I. As, 36. 37.
நக்கியாங்கு, as if it licked, 6. 49, 53.
II. There, 22. 23; 34. 17–20.

ஆங்காரம், *n.* [S. AHAṄKĀRA], pride, self-confidence, 12. 24.

ஆசை [S. ĀÇĀ, ĀÇAṈSĀ], desire, hope. See 25. title.
ஆசைப் பட்டேன், 5. 328; 20. 39; 49. 60.
பேர் ஆசை, inordinate desire; lust, 8. 12; 13. 37.
ஆரா . . . , insatiable desire, 13. 70.
ஆசை அறுப்பான், He will root out desire, 18. 18.
ஆசை தீர், satisfy desire, 41. 32.

ஆடகம், *n.* [S.], gold, 4. 90; 5. 43; 9. 28.

ஆடு, *v.* dance, move, ride; use, 2. 1; 4. 62; 5. 27, 121; 9; 11. 21–24, 79. See நடம், நடனம், நட்டம், கூத்து, நாடகம். See esp. 16. ஆடாமோ, an imp. 'let us swing!'

கொண்டாடு, play at ball, 9. 69.
ஆடரப்புண், 17. 13. ஆடல், 12. 80; 49. 5.
In 19. 9, 10, *merely for rhyme*; 5. 17, 18.
ஒப்பாடா, matchless, 19. 22.
கொண்டாடு, extol, 19. 11. விளையாடு, sport, 21. 27.
Comp. 5. 27. ஆடு|வித்த|வா, 5. 379, 380; 41. 20.
ஆடி, 4. 92; 7. 42. ஆடீ! 39. 2, 5.
உரையாடு, declare, speak forth, 11. 23.

ஆடை, *n.* a garment: உடை, அம்பரம், 12. 9. From ஆடு.

ஆட். See ஆள்.

ஆட்டு.

I. *v.* [§ 160], brandish, cause to oscillate, dance, 3. 106.
With ஊசல், 41. 29.
கோதாட்டு (see கோது), purify, 16. 33; 19. 10.
ஆட்டி, 38. 13.

II. *n.*
விளையாட்டு, sport, 45. 13.
வல்லாட்டு, powerful impulse, 40. 31.
கூத்தாட்டு, dancing, 50. 10.
ஆட்டுத் தேவர் = விளையாட்டு, பொய், 23. 17.

ஆட்டி, I. fem. of ஆள்; II. from ஆடு, ஆட்டு.

ஆணி, *n.* a nail, wedge, 4. 65.

ஆண், *n.* a male, 3. 134; 5. 115, 166; 16. 25; 49. 37. See ஆள்.
ஆண்|மை, virility. ஆண்|மையன், 6. 88.
ஆணலாதவர், 35. 40.

ஆண்ட். See ஆள்.

ஆண்டு.

I. *n.* a year, 4. 26.
ஆண்டும் ஆண்டு, 5. 296.

II. See ஆள்.

ஆதம், *n.*, = ஆதரவு, support, 31. 18; 38. 9.
Comp. S. ĀDHĀRA.

ஆதரவு, *n.* [S. ĀDARĀS], desire, 4. 5.

ஆதரி, *v.* [§ 64; S. ĀDṚI], crave, 29. 4, &c.

ஆதி [K.], *n.* [S. ĀDI, ĀDYA, ? *der.*], beginning, 2. 221; 3. 97; 4. 107; 5. 285 (=and others); 7. 1; 18. 4; 22. 24; 28. 15; 29. 4; 49. 20.

ஆத்தம் = நட்பு, friendship, 4. 46. தேவாரம், p. 149, line 5.

ஆத்துமநிவேதனம் [title of 33] = self-dedication.

ஆநந்தம், *n.* [S. ĀNANDA], rapture, 2. 106; 4. 132; 5. 281, &c. (5. viii); 12. 38, 39; 15. 31, 32; 19. 16; 22. 5, 34, 38.
In comp., 42. 5.
ஆனந்தக்கண்ணீர், 17. 7, 8. ஆனந்தக்களிப்பு, 8. title.
ஆனந்தத்தேன், 10. 11. ஆனந்தர், 17. 12.
ஆனந்தமா, 36. 15.
ஆநின்று, *a sign of present tense*, 6. 84.
ஆமா, *inter.*, 12. 43, 67.

ஆய்.

I. *v. a.* [§ 57], cull, investigate, 27. 35; 33. 31.

II. ஆய், ஆயிடை. See ஆ II.
ஆய்|மலர், choice flowers, 5. 21. ஆய்ந்து, 19. 20.

III. *n.* = தாய், mother, 5. 185.
ஆயன், *n.* Vishṇu, 5. 89. [S.]
ஆயிரம், a thousand, 4. 199; 11. 3; 15. 37; 25. 27.

ஆர். Comp. 19. 5–8.

I. = அர், அரிய, அரும், rare, precious, 12. 73; 19. 73. [§ 131. *f*.]
ஆருயிர், 10. 67; 36. 39. ஆரமுது, 27. 3.

II. *v. n.* [§ 57], be full, 3. 166; 5. 276; 38. 5–8.
போதார், 7. 10. ஏராரும், 16. 2; 19. 1.
சீரார், 1. 15; 16. 1. தோரார்ந்த, 5. 276; 13. 71.
பூத்தாரும், 15. 1; 40. 20.
ஆர்கிலேன், I bring not to full effect, 23. 21.
துன்றார், thick clustering, 15. 2.
Often ஆர் simply fills up the metre, 1. 22.
ஆர, 3. 94; 45. 35. வாயார, 16. 47.
கண்ணார, 5. 193. Comp. 33. 33.
ஆராத = தெவிட்டாத, 1. 16; 13. 70; 45. 35.

III. *v.* [§ 64], shout, fill; sound, roar, bellow; bind, 3. 142, 151; 4. 55; 6. 31, and note; 7. 45, 47; 9. 25, &c.; 47. 5.
அர்ப்பரவம், 7. 47.

IV. *pron. inter.* = யார், எவர்கள், Who? 10. 5. *Used for all persons and numbers.*

ஆரியன் = ஆசாரியன் [S. ĀRYA], a guru, 1. 64; 2. 22.

ஆரூர், *n.* Ārūr, one of the ancient capitals of the Çōṛa kingdom,

2. 73; 4. 147; 5. 323; 6. 10; 11. 8. See Periya Purāṇam.

ஆரூரன் = Çivan, 39. 3. *This lyric was sung there.*

ஆர்|கலி, *n.* the sea: 'the resounding,' 18. 6.

ஆர்வம், *n.* [in K.], affection, 32. 4, 5; 45. 35.

ஆலம், ஆலாலம் [S. HĀLA, HĀLAHĀLA], poison, 6. 200; 12. 30, 31, 73; 13. 47.

ஆலயம், *n.* [S. ĀLAYA], a habitation.

ஆலயன், 27. 2. See கருணாலயன். Comp. ஆகரன்.

I. ஆல், ஆலம் [S.], the banyan tree, *Ficus Indica*, 12. 62, 63, 77; 13. 49.

Çivan taught under it. See 16th and 33rd of the Tiruviḷai-āḍal.

II. ஆல், a case ending.

III. ஆல், *a redundant particle*, 17. 8, &c.

ஆவ, ஆவா, *an interj.* Oh! Ah! 3. 165; 5. 294; 11. 25. See ஆ and வா.

ஆவி = உயிர், *n.* soul, 5. 87; 22. 5, 9; 32. 20; 33. 25.

ஆழ். Comp. தாழ், அழுந்து.

v. [§ 57], sink down, 1. 35; 4. 119; 5. 77, 78, 323.

ஆழி = சக்கரம், discus: a weapon given by Çivan to Vishṇu: வளை, 12. 69. Comp. 15. 39; 24. 24.

= சமுத்திரம், sea, 41. 1.

ஆழியான், (1) a king, சக்கரவர்த்தி; (2) Vishṇu, 7. 31; 9. 11.

ஆள்.

I. *n.* a person, servant, 38. 5.

ஆளாகு, 45. 37. ஆட்படு, 12. 46. ஆளன், 43. 22.

ஆளல்லாதவர், those who are not devotees, 35. 24.

II. *v.* [§ 70], rule; take for one's own; use, 1. 3; 8. 55; 46. 8.

ஆண்டுகொண்டாய், 3. 63; 5. 91, 281 (*passim*).

ஆண்டான், 2. 40; 40. 4, 8, &c.

ஆண்டாய்க்கு, 'to Thee who didst make me Thine' [Pope's *Nālaḍi*, p. xxi; grammatical note on G. 95], 5. 203.

அன்பாள், exercise love, 19. 7.

ஆளி, ruler, 18. 21; 43. 34. Comp. 30, கோன்.

ஆள்வான், 45. 12. ஆள்வாரிலி, 21. 26.

ஆறு.

I. [= ஆ, from அறு], *n.* method, way, 1. 25; 5. 225–228; 7. 31; 22. 12; 45. 12; 51. 4, &c.

அத்தனை ஆறன், He, so manifold, 9. 4; as, as much as, 35. 4, &c.

II. *n.* river, 2. 106; 4. 81; 5. 288; 19. 14, 16.

ஆற்றங் கரை, 6. 9.

ஆற்றம் for ஆறு [see நேர்], 'way,' 1. 44. But ? ஊற்றம்.

ஆற்று, *v.* bear, sustain: தரி.

ஆற்றகில்லேன் [கு + இல்], 27. 5.

ஆற்றேன், I cannot endure, 1. 85; 3. 34; 5. 260; 34. 30; 44. 16.

ஆற்ரு இன்பம், overpowering delight, 3. 122.

ஆற்றல், *n.*, வல்லமை, strength, 2. 103; 5. 178.

ஆற்றுவன், a sustainer, 44. 24.

ஆனந்தம். See ஆநந்தம்.

ஆனு, *v.* [§ 70], move, remove.

ஆனு அறிவு, steadfast wisdom, 8. 95.

Kamb. Rām. I. iv. 70: ஆனுத மாடத்திடை, in the abiding mansion.

ஆனை, *n.* an elephant, 4. 11; 5. 161; 6. 81; 8. 79. See யானை.

ஆன். See ஆ.

ஆன்று, from அன்று, moreover, 3. 28. See அல்.

இ

இகம், *n.* [S. IHA], this world, 6. 68; 43. 76. Opp. to பரம்.

இகழ், *v.* contemn, 4. 77; 6. 65; 45. 22. Opp. to புகழ்.

இசை.

I. *n.* [S. YAÇAS], sound, 3. 35.

இன் + இசை, 20. 13.

II. = இயை, *v.* [§§ 57, 64], make melody, chaunt, harmonize, combine, resemble, 3. 35; 4. 209; 7. 50; 9. 2; 19. 23.

இசைக்க, 2. 39.

இச்சை, *n.* [S. ICHCHH], 5. 322; 41. 34.

இடு, *v.* [§ 66], (1) dig, delve down.

தோண்டு, கிள், அகழ், 4. 7 (as a boar); 8. 1; 40. 29.

(2) Dig out, 12. 71; 15. 38.

இட்டல் for இடுதல், 14. 7.

இட|க்கு, *n.* straitness, compression, 1. 84. [Or விடக்கு.]

இடபம் [S. ṚISHABHA], விடை, ஏறு, 12. 58, 60.

இடம், left side; place, 6. 65; 51. 11.

இடங்கொள், take up one's abode, 22. 20, 40.

இடவை = இடை மருதூர், 43. 7.

இடர், *n.* affliction, 4. 101; 38. 21; 49. 23.

இடர்க்கடல், 24. 14; 26. 26.

இடி, *v.* [§ 64], pound; shatter, 3. 85; 9. 4, &c. Comp. அடி, ஒடி, உடை.

இடு, *v.* [S. DĀ, DHĀ], give, put, place, 33. 32.

இடினும், though he is, 12. 3. Often = விடு, படு. As an auxiliary = விடு, 5. 254, 255; 24. 30; 49. 3, 8.

உள்ளிட்ட, 'included,' 12. 31.

இடை.

I. = இடம், place, 3. 81.

Sign of locative, and even of instrumental case = with, in.

காட்டிடை, in the wild, 6. 97; 24. 31.

ஆயிடை, thereupon, 3. 83; 4. 137–141.

இடையான், who is in the centre of, 34. 16.

மனத்திடை, 26. 1, 2.

II. = நடு, மத்தி, மத்தியம், 4. 37.

இடைமருதூர், a town in the Çōṛa country, on the south bank of the Kāvēri, 2. 75; 4. 145; 13. 7, 8; 16. 11; 38. 36; 43. 7.

The sage went to this place after U. K. M. [Vātha. Pur. v. 28]. See Vithya Vinothini Series, Paṭṭaṇattu-Piḷḷaiyār, pp. 73–129. The மருதம் (or மருது) tree (*Terminalia Alata*) is in S. ARJUNA; and hence the name of the town has been rendered in S. MADHYĀRJUNAM. See also மருதம். In the தேவாரம் twelve lyrics are in praise of this shrine, six by Sambandhar, five by Nāvukkaraçar, and one by Sundarar, pp. 418–434. It would seem some special experience was connected with this visit.

இடைபோ, be interposed, introduced between, 4. 34.

இடைப்புகு, 32. 29.

இடையறுத, unintermitting, 4. 64; 5. 43.

இடையூறு, *n.* impediment, 33. 27; 45. 22.

III. *n.* the female waist, 4. 33; 7. 61; 11. 35.

இடையாள், 24. 25; 33. 6; 49. 43.

மின்னிடை, 9. 49.

இட்டு, *adj.* small, delicate.

இட்டிடை, 7. 61. மின்னிடை.

இண, root with notion of 'agreement:' இணை.

இணங்கு, *v.* have union with, 5. 300; 13. 26; 41. 34.

இணக்கு, *n.* comparison, 30. 2.

இணங்கிலி, unmingled, 22. 14.

இணை.

I. *n.* a pair, 13. 1; 20. 1; 41. 3, &c.

தாளிணை, 16. 5. கழலிணை, 5. 286; 33. 33.

மலரடியிணை, 4. 9, 77; 22. 36; 41. 27.

II. *v.* [§§ 57, 64], 31. 7; 41. 25.

இணை|ப்பு, equality, 3. 46.

இதம், இதயம், a corr. of இருதயம், from S. HṚIDAYA, heart, 2. 139.

இதழ், *n.* lip, 9. 54; 41. 22.

இத்தி, *n.* a fig-tree, 4. 162.

இத்தை for இதை, 26. 26.

இந்திரன் [S. INDRA], வானவன், புரந்தரன், 8. 13; 9. 10; 13. 58; 20. 5.

இந்திரன்றிசை, the east, of which Indra is guardian.

இந்திரஞாலம் [= S. INDRA-JĀLA, juggling], 2. 43; 49. 23.

இந்து [S. INDU], the moon, 13. 14.

இந்துசிகாமணி, Çivan, 49. 56.

இந்திரியம், *n.* organ of sense, 31. 1.

இந்திரிய|ப்|பறவை [S. INDRIYA], senses—birds of prey, 15. 55.

இமயம், *n.* Mount Himālaya, 2. 140.

இமவான் [S. HIMAVĀN], the personified Himālayas, 9. 50.

இமை, *n.* = நிமை [N.], the twinkling of an eye.

இமைப்பொழுதும், even for an instant, 1. 2.

இமையோர், 5. 65, 98; 16. 14; 22. 21.

இமையவர், 5. 137; 38. 25.

இம்பர், *n.*, 9. 67. See உம்பர்.

இம்மை, *n.* this world, 9. 31; 37. 12. See மை.

இயங்கு, *v.* walk, abide, 43. 44.

இயக்கிமார், meaning here unknown, may be *female demons*, 30. 25.

இயம்பு, *v.* [§ 62], utter sounds; tell, say, declare, 3. 147; 5. 36; 7. 29; 12. 58, 74, 78; 19. 21, 30; 20. 19; 49. 47; 50. 4.

இயம், *n.* any musical instrument, 49. 47. [For வாச்சியம் = S. VĀDYAM.]

இயமானன் = உயிர் [S. YAJAMĀNA and YAMANA], life, soul, lord, 1. 36; 5. 252.

இயமான், 14. 40.

இயல்.

I. *n.* nature, 8. 111; 9. 5; 36. 36; 38. 18.

இய|ல்|பு, *n.* essential property,—so Çivan is to all that has life, 2. 24, 140; 12. 4; 20. 22; 41. 5, 25; 43. 32; 49. 43: with only one vesture, 2. 77.

II. *v.*, 49. 41, 49.

இய|ற்|கை, habitude, 2. 23; 12. 80.

இயை, *v.* [§ 57], agree, unite, 9. 71. For இசை.

இயோனி = யோனி.

இயோகு = இயோகம், யோகம், 12. 36.

இரண்டு, *n.* two, 5. 196. See இரு, ஈர்.

இராவணன், *n.* Rāvaṇan, 13. 57. See 14. 55-57; 18. 6.

இர, *v.* beg, 5. 22; 22. 20, 21; 47. 38.

இர|ங்கு, *v.* have mercy, cry out, 5. 307; 6. 199; 21. 15, 24; 33. 12; 34. 27.

இரவி, *n.* the sun, 7. 70.

இரவு, இரா [S. RĀ], 26. 19; 27. 35; 33. 34; 34. 9. Comp. இருள்.

இராப்பகல், 7. 4.

இரி, *v. tr.* and *intr.* flee away, perish, 3. 70; 15. 55. See N. Comp. இழி.

இரு.

I. *adj.* form of இரண்டு. See ஈர்.

இரு|மு = அறு, six, 3. 79. Comp. 3. 17.

இரு|தலை, in both directions, 6. 32, 33.

இருமை, a double state; two worlds, present and future, 4. 15.

II. இரும், *adj.* great.

இருநிலத்தே, 36. 16. இருஞ்சிரான், 7. 25.

இருஞ்சுனை, 7. 48. இருங்கடல், 43. 62.

இருங்கழல், 4. 129. இரும்பாலகன், 2. 69.

III. இரு, *v.* [§ 60], be.

இருத்தி, thou art, 21. 11.

இருத்து, *v.* cause to remain, hoard, 5. 372; 30. 10.

இருத்தல், 4. 27; 32. 26.

இருக்கு [S. ṚIG], the Rig-Vēda; any mystic chaunt, 20. 13.

இருதயம், *n.* [S. HṚID], heart, 4. 84. Comp. இதம், இதயம்.

இரும்பு, *n.* iron, 5. 86; 23. 15; 38. 1.

இருப்பு, *adj.* of iron, 5. 317.

இருள், darkness, 2. 123; 4. 18; 6. 68; 9. 78; 19. 19; 20. 5; 22. 10; 26. 37.

இரை.

I. *n.* prey, ravenous birds of prey, 15. 55; 21. 18.

II. *v.* [§ 64], roar, hiss, 9. 55.

இலக்கிதம் [S. LAKSHITAM], what is characterized, 48. 25.

இல|ங்கு = விளங்கு, *v.* shine, appear conspicuous, 4. 91; 5. 365; 9. 30; 13. 67; 15. 7; 16. 7.

இலங்கை, *n.* [S. LAṄKĀ], Ceylon, 18. 6; 43. 19.

இலை, *n.* a leaf.

மு|விலை|வேல், the three-pronged javelin: திரிசூலம், 6. 36.

மு|விலை|ச்சூலப்படை, 39. 5.

இல்.

I. *v.* not: இன்.

இலோம், 7. 36. இல்|லா, 22. 16.

இல்லை, thou art not, 22. 18.

இல|ன், 22. 6. இன்றி, 33. 10.

இன்று, இன்றே } = இல்லை, இல்லையோ, 7. 13, 22.

II. இல், இல்லம், *n.* a house: இலம், 7. 66; 42. 15.

இன்னுழை (நுழை), 3. 5.

உடலிலம், making their bodies Thy home, 6. 51. = இடம், 22. 20.

III. Case ending, §§ 245, 251.

இலி = '— less person;' *but also* = 'less,' 5. 27; 12. 10, 11; 21. 26; 49. 35, 37.

இவர், இவரு, *v.* [§ 60], 43. 1. = அமை, ஏறு.

அருளிவர, so that grace abound, 21. 7.

[**இழ்**, a root with idea of 'descent.']

இழ, *v.* [§ 66], lose, 4. 74; 23. 2.

இழி.

I. *v.* [§ 64], disgrace, degrade, = பழி, 5. 1, 260, 261.

II. *v.* [§ 57], descend, embark on; go down into; perish; = இறங்கு, இழி|தரு, 2. 98; 5. 30; 18. 18; 19. 15; 24. 14; 47. 35. Opp. to ஏறு.

இழி|தரு, *v. intr.* pass away, 5. 30. Comp. இரி [S. ṚI].

இழை, *n.* thread; jewel; lady. See N. and K.; G. 162.

நேரிழை, a lady adorned with seemly jewels, 7. 11, &c.

சேயிழை, 9. 54.

இள, இளே, *adj.* tender, young, § 131. *f.*
இளமுலே (with மென்), 4. 34; 5. 210; 14. 12. இளங்கிளி, 19. 1. இளந்தளிர், 5. 135.

இளே, *v. intr.* [§ 56. III], tire, grow weary, 1. 31.

இற, *v.* [§ 66], pass away; surpass; die, 1. 24; 4. 124; 47. 24; transcend, 5. 153, 173; 26. 3.
இற|ப்பு, *n.* death, 5. 45, 95; 41. 13, 21.
இற|வு, *n.* death, 37. 24.

இறு, *v.* [§ 68], இல் + று. See ஈறு.
இற்|றது, 14. 56, 57.
இறு|தி [= முடிவு, அந்தம், ஈறு], 1. 41; 3. 54; 5. 372; 20. 29.

இறுமா, *v.* [§ 56], 5. 16; 10. 78; 34. 4; 38. 19.

இறை.
I. *v.* [§ 64], irrigate, 15. 50.
II. *n.* இறை, இறைவன், இறையோன், a king: தலேவன், 1. 5; 2. 96, 144; 4. 102; 5. 7; 34. 19; 36. 14; 47. 18.
III. *n.* the fold of a garment, 5. 227.
இறை|ஞ்சு, pay homage, 1. 22; 5. 5, 6; 7. 18; 16. 39.
இறைபைத்து, 6. 167.
இற்று (or விற்று), thus, 5. 134.

இனம், *n.* kind, sort, race, species.
குருஇனம், 7. 49. வண்டினம், 9. 37.

இனி, yet, hereafter, 5. 107, 327.

இனே. See அனே, எனே.
இனேயன், such an one, 5. 86.

I. இன். See இல்.
இன்|மை, non-existence, 5. 58, 298; 22. 26; 28. 15; 38. 30: opp. to உண்|மை. [இல், உள்.]
இன்|மையேன், 5. 369, 370.
அன்பின்மை, 10. 13, 49.

II. இன், a euphonic and connective particle, § 22.

III. இன், sweet: இனி.
இனி|து, sweetly, 2. 145; 15. 2.

இன்|பம், இன்பு, *n.* pleasure, 1. 16, 70; 3. 122; 5. 285; 9. 78; 19. 19; 22. 4; 36. 9–12. See பேர்.
இன்புறு, 49. 25. இன்|சுவை, 3. 25.
இன்|னிசை, sweet-voiced, 20. 13.
இன்|னமுது, 27. 15.

இன்னம், yet, 5. 316; 7. 13, 22.
இனும், 5. 160. இன்னும், 27. 3.

இன்று, இன்றே, this day, 1. 32; 33. 10; 45. 37. And see இல்.
In verbal terminations for து or இனது.

ஈ

ஈ.
I. *v.* [§ 57], give, 5. 275; 8. 53; 14. 49; 34. 8.
II. *n.* a fly, 6. 181; 25. 9.

ஈங்கு, here, 2. 129. [இங்கு.]

ஈங்கோய்மலே, *n.* a town with a Çivan shrine, 2. 84; 4. 158.
See Dēvāram, p. 332, one hymn by Sambandhar.

ஈசன் = தலேவன், இறைவன், செல்வன், உடையான், ஈசுரன் [√īç, possess, own], owner, Lord, 1. 11; 2. 25; 3. 46; 4. 102; 5. 201, 308, 309; 7. 3; 8. 45.
ஈசனுர், 7. 8.

ஈடு, *n.*, from இடு, equivalent, result, retribution, 40. 9, 34.

ஈண்டு.
I. *adv.* here, thus; much, 2. 14, 39.
II. *v. intr.* crowd, join, press together, 2. 144; 4. 27; 36. 21.
ஈது = இது, 5. 308; 7. 4.

ஈர்.
I. = இழு, *v.* [§ 64], draw both ways, 3. 99; 6. 32; 38. 1.
II. = இரு, two, 4. 2; 14. 4.

ஈர்க்கு, *n.* a straw, 4. 34.

ஈறு = முடிவு, அந்தம், *n.* end, 4. 11, 211; 5. 279; 16. 13; 22. 4; 28. 15. From இறு.

ஈனம், *n.* defect. ஈனமில், complete, perfect, 4. 14.

ஈன், *v.* [§ 56. (III)], produce, 47. 17.

உ

உக (= உவ), *v. intr.* [§ 68], = விரும்பு, மகிழ், delight in; accept, எல், 2. 68; 7. 35; 8. 81, 88; 12. 33–35, 57, 58; 18. 25; 21. 9; 27. 23; 37. 5, 26.
உக|ப்பு = மகிழ்ச்சி, *n.*, 11. 18.

உகிர் = நகம், *n.* nail, claw, 18. 54; 43. 58.

உகு, *v.* [§ 57], fall off, pour down, drip, 5. 142; 48. 5.

உகை = செலுத்து, *v.* [§ 64], urge on, 30. 15.

உச்சம் = உயர்ச்சி, *n.* [S. UCHCHA], the crown of the head.

உச்சத்தார், those on whose heads rests . . ., 38. 14.

உடல் = உடம்பு, காயம், சரீரம், மெய், *n.* body, 4. 61; 5. 255; 15. 41; 22. 20, 40; 23. 7, 21, 22; 28. 19; 33. 7, 25; 34. 22, 38; 51. 21.

உடற்|று, *v.* afflict, 13. 31.

உடன், together. [ஓடு, ஒடு.]

உடனுக, 50. 20. See ஒருங்கு.

உடன்வரு, accompany, 5. 210; 24. 2.

உடன்செல், 2. 130. உடன்கல, 2. 131.

உடு, *v.* [§ 64], invest, clothe, 5. 28, 160.

உடை.

I. *n.* possession [C. ODE|YA, M. UDA|YĀN, T. ODA|YADU, equivalent to S. ĪÇA, ĪÇĀNA, ĪÇVARA].

As a particle, 18. 33–36. In 49. 40 governs என்னை, 49. 48.

உடை|யான், (1) owner, master, 5. 9, 220, 221; 19. 16; 51. 19, 49. Corr. to ஆள். (2) one possessed of, 5. 222.

In 24 throughout we find Voc. உடையாய்! = O master! 4. 110; 33. 1.

உடை|யாள் [= S. ĪÇVARĪ], mistress, 7. 61; 21. 1.

உடை|ய [§ 184], 47. 43.

உடையநாதன், 5. 384, 385. சீருடையான், 47. 29.

உடை|மை, *n.* possession, 7. 11, 31; 32. 25.

II. *n.* a garment: ஆடை, 12. 45. [உடு.]

உடையவன், 6. 3.

III. *v.* [§ 57], be broken, 10. 7; 24. 21.

உட். See உள்.

உண|க்கு = வற்றுதல், *n.* dry and withered condition, 30. 3.

உண|ங்கு, *v.* yearn for, 5. 298.

உணர், *v.* [§ 57; N. உள்], feel, perceive, understand, know, 5. 139, 165, 228; 7. 20; 11. 1; 20. 21; 22. 12, 13; 41. 30.

உணர்|த்து, *v. caus.* [K.], teach, 22. 12; 32. 27.

உணர்|வு, understanding, 3. 49; 4. 110, 124; 8. 91; 11. 71; 21. 9; 22. 12, 13.

உணர்|ச்சி, perception, 3. 112.

உண், § 265.

I. *v.* [§ 56. (III)], eat; suffer, 5. 160, 164; 7. 66 (imbibe); 12. 30, 31; 19. 74; 23. 11; 32. 25.

Forms a passive, 5. 105, &c.

உண்|பலி, alms, 10. 7.

உண்ணி in 34 is 'one who is consumed.'

உண்|டி = உணவு, food, 23. 5.

II. உண், உண்டு, உண்மை. See உள்.

உண்டை (from உருளு), *n.* a sphere, 3. 1.

உதயம், *n.* [S. UDAYA], rising.

'The light of the dawn,' 20. 5.

'The mount where the sun rises: the *eastern hill*,' 20. 10.

உதரம் = யோனி, *n.* [S. UDARA], womb, 4. 13.

உதை, *v. a.* [§ 64], kick, spurn.

உதைத்தல், 9. 70.

உத்தமம் [S. UD + TAMA].

உத்தமன், 'the best one,' 5. 8, 9; 15. 53.

உத்தரகோசமங்கை, 2. 48, 220; 6. 1–20; 16; 17. 21; 19. 12. See introduction to 6.

This was the first place he was sent to. Vāthavūrar Pur. iv. 93, v. 26.

உத்தூளி, *v.* besmear: பூசு, 6. 85.

உந்து, *v.* skip; push away, 10. 37; spring forth, rise, 10. 60; 12. 40; 43. 37; 46. 6; 47. 3.

உந்தி|பார், உந்திபற, 14. See note.

உபாயம், *n.* [S. UPĀYA], means, stratagem, 26. 14.

உமை, உமையாள், *n.*, உமாதேவி, the goddess Umai, 2. 142; 5. 217; 9. 12; 33. 2; 34. 1; 42. 18. [See Muir.]

உம்பர், *n.* the gods; paradise; above, 5. 243, 255, 264; 6. 99; 37. 1. இம்பர், தேவர், தேவர்பதவி, மேல்.

உம்பரான் = Çivan, 5. 230, 268; 42. 34.

உய், root with idea of 'uprising.'

I. **உய்**, *v. tr.* and *n.* [§§ 57, 64], escape, live; save, release, 1. 33; 2. 25; 4. 205; 5. 107, 306; 7. 44; 14. 10; 16.

27; 20. 38; 33. 9; 36. 17; 37. 14, 16; 38. 23; 47. 10; 49. 10; 51. 19 [உய்ஞ்சேன் for உய்ந்தேன்], 27.

II. உயர், *v.* [§ 57], be lofty, rise high, 2. 146; 3. 115; 5. 62.

உயர்|த்து, *v. caus.* [§§ 62, 160], raise, 5. 39.

III. உயிர், *n.* life, soul, spirit, breath [ஆவி, air (*as an element*) = இயமானன்], 3. 2; 4. 180; 5. 278, 279; 8. 91; 11. 71; 15. 17, 41; 34. 22.

உயிர் உண்ணி, 34. title. See உண்.

உயிர், *v. a.* [§ 64], revive, excite, breathe out.

உயிர்ப்பு, 8. 22; 47. 10; 49. 9.

உரல், *n.* a mortar, 9. 13, 21, 33.

உரி.

I. *n.* property. [உரி–மை, § 131.]

உரியேன், 5. 206, 383, 390; 44. 5.

II. *n.* bark, skin: தோல், நார், 3. 32; 6. 95, 195; 9. 70.

III. *v.* [§ 64], strip off skin, 4. 97; 6. 76; 11. 33; 13. 35, 73.

உரு, either S. URAS = strong, or the Tamiṛ form of S. RŪPA = a form. See உருவம், உருவு. Comp. உறு.

உருத்து = having taken a visible form [G. 93], 40. 4; 44. 1–4.

In 22. 6. iv. there are two readings, உருவே and அருவே. Ellis (p. 33) prints the latter. In the former the sense would be: 'These are the sensible forms behind which thou dost hide Thy form;' and in the latter: 'Thou hast no form, but liest hid in these,' 2. 66; 18. 5, 9, 34; 36. 4.

அழலுரு|வாய், in form of fire, 2. 92; 15. 47; 47. 40.

திருவுரு, 35. 7.

உருக்கொண்டு, assuming a visible form, as *guru*, 2. 64, 66; 36. 11.

உருவந்து, 11. 2, 18.

உருத்தெரியாக்காலத்தே, 'in form not understood,' 31. 9.

உரு|கு, *v. n.* melt, 4. 61; 5. 44, 223.

உரு|க்கு, *v. a.* melt, 5. 230; 36. 3; 38. 1.

உரு|வம், உருவு, *n.* [S. RŪPA], a form, 2. 93; 4. 96; 10. 27; 11. 3; 22. 33. Comp. உரு.

உரு|வு, *v.* [§ 62], penetrate, pass through, 4. 7; 3. 88; 28. 6, 15, 35; 51. 26.

Often with சுசி, கை, நெகு, 15. 13; 21. 9; 22. 5; 35. 38; 47. 1.

உருகேன், I melt not, 23. 6.

உருத்திரன் [S. RUDRA], Rudra. [Muir, iv. 299, &c.]

Most of the Sanskrit epithets applied to Rudra are adapted in the Tamil to Çivan.

உருமு, *n.* a thunderbolt, 35. 33.

உருளு, *v. intr.* [§ 56. (III)], roll, 5. 156. [உருண்டு, உருட்டு.]

உரை.

I. = பகர், கூறு, இயம்பு, *v.* [§ 64], tell of, explain, declare, 1. 20; 11. 23; 19. 6, 14; 22. 12; 28. 3; 33. 19; 48. 4.

II. *n.* word, speech: வாக்கு, வார்த்தை, 4. 69, 124; 22. 12; 31. 19.

உரோமம் = மயிர், *n.* [S. RŌMAN], 4. 83; 8. 22; 27. 23.

உல, *v.* [§ 66], die, cease, diminish, 5. 212, 213; 7. 39; 32. 3.

உல|வா, ceases not to be chaunted, 7. 39.

உல|ப்பு: உலப்பிலா ஆநந்தக் கண்ணீர், tears of endless rapture, 17. 2; 31. 34.

உலகம், உலகு, *n.* [S. LŌKA], world, 4. 125; 9. 21, 22; 20. 36; 28. 4; 48. 14.

வானவுலகம், 50. 11. உலகேழும், 8. 41.

உலகர், 4. 36; 13. 18; 34. 37. உலகவர், 26. 13.

உலக்கை, *n.* a pestle, 9. 13, 21, 33.

உல|வு, *v.* move [comp. S. HVAL], 16. 49–54; 38. 3. See உலாவு and குலவு.

நெங்குலவு, *wave.* தங்குலவு, abiding *move.*

பங்குலவு, *accompany.*

கொங்குலவு, fragrance is *wafted.*

பொங்குலவு, swelling *throb.*

உலர், *v.* [§ 60], dry up; pine, 32. 3.

உலறு, *v.* howl, 5. 87. See அலறு.

உலாவு, *v.* = உலவு.

உலாம் = உலாவும், 35. 15, 21, 22, 33.

துளி உலாங்கண்ணார் = those whose eyes are filled with (tear)-drops, 41. 27.

உலோகாயதன், an atheist, 4. 56.

[S. LOKĀYATA = prevalent in the world. Sarva-darçana-sañgraha, Cowell and Gough, (Trübner), p. 2.]

உவ, *v.* [§ 66], delight in, 19. 36; 28. 11; 47. 44. See உக.

உவமன் [S. UPA-MĀ], similitude, 5. 153; 26. 1.

உவமிக்கின் மெய்யே! 6. 62. [= உவமிக்கு + இல்.]

உவலை, *n.* twigs and sprays, 11. 65.
உவா, *n.* [S. YUVĀ], fulness.
உவா|க்|கடல் = the swelling sea, 3. 169.
உழல், *v.* [§ 56. III], wander, 5. 212; 11. 43; 26. 6; 33. 14.
உழி, place.
உழிதரு, wander, 5. 28, 29. சுழலு, திரி. (See சால்.) In 5. 31 உழி = ஊழி.
உழு, *v.* [§ 60], plough, cultivate.
உழவு, *n.* cultivation. உழவர், cultivators, 3. 94.
உழுவை, *n.* a tiger, 5. 28; 35. 29.
உழை, *v.* [§ 64], suffer, 6. 180; 33. 2.
உழைதருநோக்கியர், 6. 181.
உளி, 3. 127. முறையுளி, duly. See உள்.
உளு, *v.* [§ 64], be decayed, worm-eaten, 26. 25.
உளுப்பு, unsoundness, 15. 22.
உளை, *v.* [§ 57], suffer, perish, 3. 150; 14. 2. Comp. உல, உழை.
உள், a root signifying 'existence, reality, residence within,' = அகம். In comp. often becomes உட் or உண்.
I. An adverb or preposition. Sign of 7th case = கண், 5. 138; 8. 37; 22. 2; 40. 1. *Another form* is உளி, 3. 127.
Doubtful in உள்வினை, deeds inhering.
உட்பொருள், esoteric meaning, 12. 61; 51. 27.
உள்ளிட்ட, including, 12. 31.
உட்படு, *v.* [§ 64], bring under, 23. 6.
உட்புகு, enter in, 31. 9. உள்ளான், 8. 7, 37.
உள, things within, 5. 139.
உள்ளேன, 'I think not,' 5. 8; or 'I am within,' 6. 7.
II. உள்|ளு, *v.* think, = உணர், நினை, எண்ணு, 5. 8; 10. 61.
III. உள்|கு = உள்ளு, 5. 221; 8. 37; 29. 22.
IV. உள்ளம் (உளம்) = அகம், mind, 1. 33; 2. 7; 3. 112, 121; 4. 61; 5. 161, 221; 6. 55; 8. 10; 21. 9; 35. 15; 36. 4, 11.
V. உண்|டு, உள்ள [G.], there is, there are, that are, 5. 113, 165, 167; 6. 92, 93; 22. 2; 33. 24; 36. 17; 48. 4, 5. Opp. to இல்.
VI. உண்|மை, *n.* existence, reality: மெய்மை, 5. 58, 298, 306, 312, 369, 370; 38. 30. Opp. to இன்மை.

உற|ங்கு, *v.* [§ 62], slumber profoundly.
உற|க்கம், *n.* slumber: தூக்கம், 7. 31.
உற|வு, *n.* relationship, 4. 181; 22. 32; 35. 33; 40. 1; 42. 27. For உறுவு.
உறு.
I. *v.* [§ 68], suffer, 1. 32; 10. 37, &c.; 26. 33.
= கூடு, be, combine, unite with, 5. 298; 39. 9. Whom all may gain, 2. 20; 3. 55.
= பொருந்து, 5. 179; 6. 92.
உற்றவர், 3. 129.
உற்றார், 7. 40; 39. 9.
உனைவந்துறும் ஆறே, so that I may gain union with thyself, 5. 360; 7. 24.
தீருறநீ, fire pervading water, 22. 30, 31.
In comp. with other verbs, முசக்குறும் for முசக்கும், 15. 2.
உற = பட, 2. 12; 51. 10. கண்ணுற = ஆர, 22. 24.
II. *adj.* intense, great. Comp. உரு.
உறுகவை, 5. 82; 6. 9; 29. 22; 39. 8.
III. = உள்ள, 2. 143; 22. 31. Opp. to அறு.
உறுப்பு, a member; the body, 5. 213.
IV. *v. n.* [§ 64], be firm.
உறு|தி, *n.* assurance; benefit, 28. 11; 33. 2.
உறை.
I. *n.* [from உறு], a sheath, 36. 15; 47. 11.
II. *v. intr.* [§ 57], dwell, 22 and 28; *passim.*
உறை (உளி), 3. 127; 18. 10; 34. 3, 7, 11, 15, 23, 31, 35, 39.
உறையுள், a dwelling.
உன் (உன்னு), *v.* [§ 62], meditate. See உண்.
உன்னற்கரிய, hard to be comprehended, 7. 25; 16. 37; 17. 21; 18. 30.
உன்|மத்தம், *n.* [S. UN-MATTA, UD + MAD], 5. 28; 17. 39, frenzy; 32. 11; 34. 10. See மத்தம்.

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ஊக்கம், *n.*, முயற்சி, energy, 3. 24. [K.]
ஊசு, ஊஞ்சு.
ஊசல், *n.* a swing, 16; 41. 29.
ஊடு.
I. *v.* [§ 62], = பிணங்கு, புல, feign aversion, sulk, 28. 11. Comp. K., ch. 131–133; N. 222.

II. *n.* = உள்ளது, what is within.
ஊடகத்தே, 'in my inmost soul,' 5. 44.
. உருவு, penetrate, pass through, 28. 6.
அறு, pierce, 42. 34.
ஊட்டு, *v.* feed with, supply, 6. 20; 37. 33. Causal from உண், § 160.
ஊண், *n.* food, 12. 45; 16. 28. [உண்.]
ஊது, *v.* [S. VĀ; see வாது], breathe, 10. 4, 8, &c.
ஊத்தை, *n.* filth, excrement, 25. 13. [Comp. S. ÇṚIDH. சூத்தை.]
ஊர்.
I. *n.* town: வாழ்பதி, 5. 212; 16. 4; 19. 9–12; 39. 9; 47. 44.
ஊர் ஊர், 'from town to town,' 5 11.
ஊர்நாய், 5. 222. ஊர்ஆ, 5. 347.
II. *v.* [§ 57], ride, mount, 19. 22, 24.
ஊர்|தி, *n.* a vehicle, that which conveys, 2. 123; 5. 259; = ஊர்தியான், 8. 50.
ஊழ், *n.* eternity, eternally, 3. 86.
ஊழி, 3. 9; 4. 8. ஊழிமுதல், from eternity, 15. 51.
ஊழிமுதல்வன், 'He who is from eternity,' 7. 32.
? In 5. 31 உழி = ஊழி.
ஊறு.
I. *v.* gush out: சுர, 1. 47; 5. 114; 7. 18; 18. 22; 23. 1; 49. 63. See அள்ளூறு.
ஊறுமட்டே, honey gushing out, 6. 43.
ஊற்று, *n.* a fountain, 3. 121.
II. *n.* injury.
ஊறலர், 4. 20: = இடையூறும் பழியும்.
[துன்பம் பழி = sorrow and shame?]
ஊற்றை = அழுக்கை; perhaps for ஊத்தை. Comp. ஊழ்|த்தல்.
ஊற்றையன், 'foul me,' 37. 1.
ஊனம், *n.* [S. ŪNA], defect, 2. 105: குறைவு.
ஊனமிலி, infinitely various, 4. 12.
ஊன், *n.* flesh, 5. 58, 230, 379; meat, 10. 7; 15. 10; the body, 8. 91; 11. 71; 37. 34.
ஊன்|தங்கு, dwell in a human body, 5. 58.
ஊன்பாவிய உடல், 34. 38.
ஊன்|புகு, 5. 220; 13. 18; 31. 10.
ஊன்|வரு, 8. 22.

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எங்கு, where? 5. 236.
எங்கும், everywhere, 7. 29; 50. 63.
எச்சன் [S. YAJ], the offerer, 8. 86; 12. 17, 19; 13. 14, 59; 15. 43: மகத்தியமான்.
எச்சத்தார், others; or 'the sacrificers,' 38. 15.
எஞ்சு, *v.* be deficient, 3. 76.
எச்சம், *n.*, குறை, deficiency, 34. 33.
எடு, *v.* [§ 64] take up; present, offer, 7. 56; 9. 17, 18; 28. 3.
எட்டு.
I. *n.* eight, 5. 196. See எண்.
II. *v.* reach up to, 1. 22; 41. 35.
எண்.
I. *n.* number; thought, regard, 1. 24; 15. 33 = 'in piteous case,' or 'renowned in story,' 20. 36. [எள்.]
எண்|ணில், numberless, 2. 3; 23. 10.
எண்ணிலி, innumerable, 49. 39.
II. (எண்ணு), *v.* think, count, calculate, 1. 22; 5. 107; 26. 21; 33. 34, 36; 48. 18.
எண்|ணம், *n.* calculation, thought, 5. 98; 28. 19; 45; 51. 14.
III. *adj.* form of எட்டு, eight, 30. 25; 33. 12; 49. 55.
எண்ணெய், *n.* oil, 5. 184. See எள்.
எதிர், *v.* confront, 5. 179; 6. 136; 36. 16; 44. 21.
எதிர்ப்படு, 49. 24.
எத்தன், *n.* a deceiver, 37. 32; 42. 15: வஞ்சகன், கள்வன், மாயன்.
எத்து (1) for எற்று; comp. என், அன், இன், 7. 11. எத்தோ? (2) *n.* deceit: மாயம், ஏமாற்றம்.
எத்துக்கு, why? 33. 7.
எந்தாய், O father! 4. 101; 6. 162; 21. 6; or 'our mother,' 13. 5.
[எம் + தந்தை; but ஐ = father.]
எந்தை, our Father, = தந்தை, நந்தை, 1. 11; 5. 184, 185; 22. 40.

எம், our, [from நான், I. It forms compounds. Comp. எந்தை, தந்தை, தம்பிரான்.]
எம்|பிரான், 5. 33, 36, 185; 12. 2. See பிரான்.
எம்|பெருமான், 23. 39.
எங்கோமான், 48. 3.
எம்|பாவை, our lady friend! 7. See பாவை.
எமை, us, 20. 40.
எம்|மானே! 'our God!' 5. 201; 33. 12, 27.
எம்மனை, n. a mother: அம்மனை, அன்னை, அனை, தம்மனை, தாய், 10. 31. [But see மனை.]
எய்.
I. v. [§ 64], grow weary, 4. 7, 33; 6. 61; 24. 18; 51. 13; so that we grow not weary, 7. 44.
எய்|ப்பு, weariness, adversity, 3. 105; 5. 391; 6. 155; 37. 20.
எய்த்தேன், 8. 80; 25. 21; 32. 10.
II. v. [§ 58. I], shoot at; put into, impart, 8. 22; 9. 19, 71.
எயில், n. wall, fortress, city, 39. 3: மதில்.
எயிறு, n. tusk; tooth, 3. 31; 9. 69.
எய்|து|, v. [§ 62], approach, attain unto, 1. 21; 2. 132, 137, 139; 3. 101; 4. 57; 8. 35; 11. 18; 49. 39.
தவம் எய்த, 5. 213; 50. 63. எய்தும், 5. 314; 49. 55. தனைவெய்தி, 31. 6. எய்திற்றிலேன், 5. 19. எய்தலுற்று, 5. 298.
எரி.
I. n. fire: அக்கினி, தீ, நெருப்பு, அனல், தழல், தணல், 2. 132; 3. 158; 13. 21; 35. 21, 26. See MANU III. 85.
எரி|யாடு, 26. 19.
II. v. a. [§ 64], consume with fire, 6. 40; 12. 59; 13. 22, 24; 15. 33; the god of fire, 15. 42; 23. 11.
எலும்பு, n. a bone: என்பு, 12. 41.
எல் = all.
எல்லோம், 7. 11, 27.
எல்லே, an interjection, *oh!* 34. 15.
எல்|லை, n. limit, 1. 24; 5. 191, 301, 375; 49. 26, 55.
எவ்வம், n., இடர், affliction, 5. 162.

எழில், n. beauty: அழகு.
எழில்பெற, 1. 22; 2. 3, 84, 114, 140; 3. 3, 72; 7. 76; 9. 10; 27. 35; 42. 30.
எழில்நகை, 3. 158.
எழுத்து, letter, syllable. [எழுது.]
அஞ்செழுத்து, 5. 107. See நமச்சிவாய.
எழு, v. rise, 4. 1; 6. 126; 22. 2, 31; 49. 57; *as sounds*, 49. 44, 49. With அருள், visit in gracious majesty, 20. 4, &c., 30; 7. 66; 37. 4, &c.; 49. 64. Comp. எறு, எழும்பு.
எழு, noble, 48. 18. எழுச்சி, 20! 46!
எழுகேன் = எழுவேன், 5. 216, 336.
எழுப்பு, v. rouse, 7. 21.
என்.
I. n. sesamum seed, 5. 184.
II. n. what is easy, light. Opp. to அரு. [See N. Lex.]
எளியான், 5. 137. எளிய, 4. 117, 126; 8. 8.
எளிது, what is easy, 4. 10. எளியாய், 20. 12.
எளிமை, coming, easy of access, 5. 363.
எளிவரு, condescend, appear in lowly guise, 3. 117; 8. 18; 25. 19.
III. எள்|ளு, v. despise, 5. 7.
I. எறி, n. a throw, toss; blow, blast, 3. 11.
II. v. [§ 57], throw, strike; dash, 36. 16.
முரசெறி, 3. 74; 15. 6.
எறிப்ப, pierce, stab, wound, 9. 41; 24. 15.
எறும்பு, n. an ant, 4. 11; 6. 33, 96, 97.
எற்று, v. beat, toss. Comp. எறி.
எற்றுண்டு [§ 265], buffeted, 5. 105.
Nig. எற்றுதல் புடைத்தலோடே
எறிதலும் இருபேராமே.
என்னன், 'my own, Lord,' 7. 27; 8. 113.
என்று, I. from என், say.
II. when? See இன்று, அன்று.
என்றோ, ah, when! 50. 12. என்றும், always, 49. 15.
என்றுகொல், when? 5. 172.
I. எனை, how many? 4. 27; 5. 304. Comp. அனை, இனை.
II. for என்னை, me, 3. 27?
I. என், v. say, 33. 12. என்கோ? 34. 29.
II. எ|ன், what?
என்னே? 5. 107; 7. 4; 50. 14.
என்பு for எலும்பு, bone, 4. 80; 5. 121; 35. 10.

ஏ

ஏக|ம்பம் [Conjeveram: Kāñji]. Derived from S. ĒKA + AMBARA, 2. 77; 4. 151; 13. 54.

ஏகம்பர், Çivan as dwelling in ஏகம்பம் or Kāñji, 9. 15, 19; 14. 4. There is a play of words; as if ஏக + அம்பு + அர் = *the one arrowed.*

ஏக|ன் [S. ĒKA], the one = ஒன்றாயிருப்பவன், 1. 5; 5. 97.

ஏக = தனிமைப்பொருளே! 5. 286.

ஏகு, *v.* [§ 62], [S. I. ĒTI], go, pass away: செல், நீங்கு.

ஏங்கு, *v.* [§ 62], yearn after, 2. 139; 4. 80.

[ஏச். Comp. வேச், S. ESH, வேள்; ஏ gives sense of 'yearning.']

ஏச|று, *v.* grieve: இளை, துக்கி, 21. 18; 29. 38; 32. 26.

ஏச|றவு, 38 [or வேசறவு].

ஏசு, *v.* abuse, 5. 327; 6. 196, 197; 7. 7; 21. 20, 21.

ஏடன் [S. ISHṬAN], a friend, comrade, 43. 16.

ஏடி, *fem.* [S. ISHṬI], my dear! = தோழி, 12. 2, 6, &c.

ஏண், *n.*, பெருமை, greatness, 5. 336.

ஏது.

I. ஏதம் (ஏது), *n.* suffering, 26. 6; defect, fault, 19. 5; 20. 20; 30. 22.

ஏதில் = faultless, 43. 31. [Comp. ஏவம், ஏவ்வம், S. HĒTU. Often used in K.]

Nig. ஏதந்துன்பங் குற்றப்பேர்.

ஏதில், *n.* alienation, 3. 104. [Comp. 1. 8.]

ஏதிலார், *n.* strangers, enemies, 3. 104; 19. 39; 30. 22. But see ஏதம், ஏது.

II. ஏ|து = யாது? 5. 375.

ஏதும், any at all, 30. 18. சிறிதும் ஏதேனும், 7. 4.

ஏத்து.

I. *v.* [§ 62], extol, 1. 49; 5. 24; 6. 197; 7. 48; 19. 23; 35. 11, &c.; 48. 14–16. [ஏற்று. Opp. to ஏசு.]

II. *n.* praise, 13. 51 (?).

ஏந்து, wield, wave, bear up, carry, 2. 81; 6. 36; 9. 63, 66; 46. 1.

ஏந்தி, *n.* one who carries, 8. 101.

ஏமா, *v.* [§ 66], be haughty, inflated, 21. 25: இறுமா.

ஏமாறு, *v.* be disappointed, 10. 78.

ஏய், *v. n.* [§ 57; S. YĀ], be suitable, pertain to, 5. 47, 301; 9. 12; 41. 5: இயை, இசை.

ஏர்.

I. *n.* beauty, 7. 60; 16. 2; 19. 1, 39; 50. 1.

II. resemblance, 4. 135; 5. 217; 33. 6; 50. 1. ? நேர். Comp. ஏழில், ஏல்.

ஏலம், *n.* [S. ĒLĀ], fragrance, aromatic unguent.

ஏலக் குழலி, a lady, one with perfumed locks, 5. 373; 29. 9. [See *Nālaḍi*, Introd., p. 40, ஏலாதி.]

ஏல்.

I. In 7 [T. ĒLA = why?] ஏலோர் is doubtful, ? friends, pl. of ஏலாள் = தோழி, a female friend.

II. = if = ஆயில், 10. 6; 22. 30; 36. 7.

III. *v.* [§ 70, as கல்], receive; be suitable for, 5. 179 (with எதிர் ஏற்று = எதிர்த்து), 373; 36. 39. = பொருந்து.

IV. *n.* what befits: பொருத்தம்; 2. 114.

ஏவு, *v.* send forth.

ஏவல், I. *n.* a command, 21. 6; 43. 22.

II. *n.* an arrow: அம்பு.

ஏவுண்ட, wounded, 43. 23.

ஏழ், ஏழு, seven, 4. 7; 7. 37.

ஏழில், a lute, 7. 29. Comp. யாழ்.

ஏழை, *n.* [S. HĒL], what is poor, 9. 71; 15. 49; woman (pl. ஏழை|யர்), 7. 32; 33. 10; 41. 34.

ஏழை|மை, poorness of spirit, meanness; ignorance, 26. 21.

ஏறு.

I. *n.* 'a bull,' as Çivan's vehicle, and as the sign on His banner, 2. 25;

any male, 13. 61; 19. 10; 49. 16. [வீர வெள் விடைக் கொடி.]
ஏற்றன், 35. 22.
போரேறு = சிங்கம், of Çivan, 5. 209.
ஊரேறு = பன்றி, a hog, 5. 212.
By met. = சிறந்தவன், Lord, 5. 265.
II. = மேற்கொள், v. ascend, mount, ride, 5. 210; 10. 1–4; 12. 57, 58; 16. 2, 17, 18; 47. 34; 50. 11.
ஏற, utterly, 2. 6.
ஏறுண்டு, having become excited, 41. 14, 18, 27. உண், § 265.
ஏற்று, v. [§ 62], induce; exalt; take, 3. 105; 5. 195; 8. 9, 26; 26. 17; 47. 7; 50. 26.
ஏற்று|வி, v. [§ 160], cause to ascend, 10. 30; 51. 35.
ஏற்றார், foes, 3. 158; 19. 26.
ஏனம், n. a wild boar, 3. 31; 4. 6, 166; 40. 29. Comp. எயிறு.
[See Tiruviḷai-āḍal, 45, 46.]
ஏனை, other, any, 5. 149, 378.
ஏனோர், others, 4. 117; 8. 13.

ஐ

I. ஐ, minuteness, subtilty, beauty.
ஐ|யோன், n., 3. 45; 5. 107 (?).
II. = ஐந்து, five, 49. 9.
ஐந்தாய், as the five elements, 4. 137. [Comp. 2. 22–26.]
ஐ|ம்|புலன், the five senses, 4. 3; 5. 280, 313; 21. 13.
ஐம் புலப்பகைவை, 3. 70.
ஐ|ம்|முகம், Çivan's five faces, 2. 20. [அகோரம், ஈசானம், சத்தியே, தற்புருடம், வாமம்.]
ஐயம், alms: பிச்சை, 17. 34, 35.
ஐயன், n., அய்யன், இறைவன், Guru, Father, Lord, God, 1. 35; 5. 288 = தந்தை; 10. 67; 19. 14; 23. 3; 46. 1, 2.
ஐயனே! ஐயர்பிரானே! = தேவர்தேவனே! God of gods, 9. 46. See NOTE XII. 'The Guru.'
ஐ|யாறு, n. [= five rivers], a town with a Çaiva shrine, seven miles N. of Tanjore, 2. 85; 4. 148.
ஐயாற்றரசே, 8. 78; 9. 4; 25. 32.
ஐவர், the five (senses), 36. 37.
ஐ|வாய்|அரவம், 6. 139.

ஒ

ஒ, v. [§ 64], resemble; agree.
கொக்கொத்த, like a heron, 6. 33, 83; 8. 82; 21. 18.
வினை ஒத்தபின், 5. 161 [NOTE V]; 30. 3.
ஒ|ப்பு, n. comparison; resemblance, 6. 62, 115; 8. 65; 19. 22; 37. 17.
ஒப்பாடா, 5. 242.
ஒத்தன ஒத்தன, what each deems meet, 5. 11.
ஒப்ப = போல, 25. 31.
பொன்னொத்த, like gold, 16. 42.
ஒப்பார், 27. 26. ஒக்க = போல, 5. 281.
ஒத்தச்செல், go in harmony with, 26. 14.
ஒப்பது, 5. 113; 10. 13.
என்னொப்பில், 10. 14.
ஒப்பாம், like to, 7. 26. ஒ|ப்பு|வி, v., 8. 65.
ஒடு = அட|ங்கு.
ஒடு|க்கு, v. restrain, subdue, 3. 161.
ஒடு|ங்கு, v. subside, be subdued, 6. 69; 15. 46.
ஒட்டு, v. (1) betake oneself to, adhere to, 10. 27; (2) permit, 6. 95; 9. 18; 34. 28.
ஒண்.
I. [K. Lex. See ஒள்.]
ஒண்|பொருள் (ஒள்ளிய), 'resplendent Being,' 3. 118 (otherwise in K.); 5. 165; 11. 23.
ஒண்|டழல், 18. 30. ஒண்டிறல், 4. 56.
ஒண்|மை, brilliancy. ஒண்மையனே! 6. 84, 85.
ஒண்|கண், 49. 61. ஒண்கதிர், 36. 15.
ஒண்ணித்திலம், 7. 13.
II. possibility. Comp. ஒல்.
ஒண்ணு, v. be possible, 5. 161.
அறி + ஒண் + கு + இல் + ஐ, thou art not know-*able*.
ஒண்ணா, that *cannot*, 2. 35; 5. 377; 23. 3; 30. 13–16.
ஒரு, *adj.* unique: ஒப்பற்ற, 3. 79. [ஒன்று.]
ஒரு|மை, unity, 4. 16.
ஒரு|ங்கு, v. [*Nālaḍi*, p. 317], be united, 4. 31; 38. 3. *With* உடன், at once, altogether, 2. 105; 14. 3.
ஒரு|ப்|படு, muster, collect, go on in a course, 20. 10; 26. 15, 23; 45. 3, 18, 27.
ஒரு|வன் [S. EKA], 3. 43; 4. 75; 5. 164, 268, 269.
ஒரு|த்தன், the only one, 5. 243; 18. 15; 29. 6.
ஒரு|த்தி, 5. 226.
ஒல். Comp. ஒள், ஒண்.

ஒல்|லகில்லேன் = அமைகிலேன், I cannot, 3. 167. [ஒல் + அகு + இல்லேன்.]

ஒலி.

I. *n.* sound, 6. 38; 7. 2.

ஒலி நரு கைலே, 'resounding with rapturous songs,' 2. 53, 146; 13. 69.

II. *v.* sound: சிலம்பு, ஆர், அரற்று, 8. 74; 9. 53.

ஒல்லை, swiftness, 5. 255; 8. 30; 14. 53; 32. 32.

ஒழி.

I. *v. n.* [§ 57], cease; stand aloof; remain over; leave: நீங்கு, விடு, அறு, 3. 118, cease (to be); 6. 8; 7. 44 = விடு (*aux*); 10. 74; 11. 15; 12. 51; 13. 2; 21. 6, 29; 32. 27; 33. 4; 44. 17, 19, 20; 50. 16, 17.

ஒழிந்த, ஒழிந்தார், the rest, the other, 11. 53; 22. 13; 47. 33.

ஒழியா, 10. 75; 32. 23; 34. 22.

ஒழிவு (அற), 3. 116; 4. 214; 37. 1.

II. *v. tr.* [§ 64], நீக்கு, abandon, 2. 129; 5. 264; 23. 17; 40. 39.

III. *v. causal*, ஒழி|வி, cause to leave, 42. 29.

ஒழுகு, *v.* [§ 62], leak, drip, 26. 25.

ஒள், *n.* [see ஒண்], brilliancy. Comp. உள், வெள்.

ஒள்ளிய, 3. 177.

ஒளி.

I. *n.* light: வெளி, வெளிச்சம், 1. 23; 5. 57, 229; 11. 23; 20. 10.

ஒளிவந்து = ஒளிதங்கி, 8. 107.

மின்னொளி, 'white, silver-light.'

பொன்னொளி, 'ruddy, golden-light,' 3. 125.

II. *v. tr.* and *intr.* [§ 64], hide, lie hidden, 3. 126–145; 6. 168.

ஒளித்தாய், 6. 177.

ஒளிர், *v.* [§ 57], shine, 6. 15; 37. 17.

ஒறு, *v.* [§ 64], subdue, chastise; be disgusted with, 6. 23; 33. 8; 38. 40.

ஒற்று, *v.* join, touch, 3. 127. [ஒன்று.]

ஒற்றிவை, pledge, pawn, 6. 69.

ஒற்றியூர், a town close to Çithambaram.

ஒற்று|மை, concentration, 3. 128.

ஒற்றை, *adj.* form of ஒன்று.

ஒற்றைச்சேவகன், 36. 39. ஒற்றைக்கலை, 6. 158.

ஒன்று.

I. *n.* one, 3. 3; 33. 8, 9; 49. 9. See ஓர், ஒரு, ஒ.

II. *v.* join, combine, be concentrated, 2. 131; 4. 82.

ஓ

ஓங்காரம்[1] = பிரணவம், 1. 33; 51. 27.

ஓங்கு, *v.* [§ 62], விருத்தி அடை, உயரு, ஊக்கு, spring, rise up, 1. 35; 3. 78, 86; 18. 30; 19. 31; 31. 34; 39. 3; 43. 19.

ஓங்கு|வி, உயரச்செய், 1. 10.

ஓச்சு, *v.* lift up, 9. 21.

ஓசை, *n.* sound, 41. 30; 49. 44, 49. [ஒலி.]

ஓடு.

I. *v.* run; extend, run on, 6. 180; 16. 34; 34. 18; flee away, cease (?), 36. 8.

II. *n.* [*adj.* ஓட்டை; in T. ŌḌU = a crack, and ŌṬṬI = cracked; C. ŌḌU = potsherd; √OḌ|I, break], an earthern pot: (பலி)பாத்திரம், 40. 1.

ஓட்டு, *n.* = ஓட்டம், நீரோட்டு, a current, 3. 88.

ஓட்டுக, *v.* See உக.

ஓட்டெந்து, 8. 81. ஓட்டெந்த, 8. 88.

ஓதம், *n.* [S. UD], the sea, 38. 11.

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[1] See Muir, vol. iii. p. 44, and note on 5. 245; also உண்மைவிளக்கம், 34, and T. P. A., lxxxii. p. xl. 'From the ether of the supreme Brahma's heart, when he was plunged in meditation, there issued a sound, which is perceived (by the devout) when they close their organs of sense. By adoring this sound, devotees destroy the soul's threefold taint, extrinsic, inherent, and superhuman, and become exempt from future birth. From this sound sprang the *ōṅkāra*, composed of three elements, self-resplendent, of imperceptible origin, that which is the emblem of the divine Brahma, the supreme spirit. He it is who hears this sound Piraṇavam (பிரணவம்), when the ears are insensible and the vision inactive,—through which speech is revealed, and which is manifested in the ether, from the Soul. This (*ōṅkāra*) is the sensible exponent of Brahma, the self-sustained, the supreme spirit; and it is the eternal seed of the Vēdas, including all the Mantras and Upanishads. In this (*ōṅkāra*) there were three letters, *A* and the rest, by which the three conditions, the (three) qualities, the (three) names, the (three) significations, the (three) states are maintained.' Comp. also Chhāndogya-Upanishad, I. 11.

ஓது, *v.* read, chaunt; call upon, 20. 24; 39. 30; 41. 25.
ஓத்து, *n.* Vēdic text.
ஓத்தான், 38. 30.
ஓம்பு, *v.* cherish, 5. 152, 160.
ஓய், *v.* [§ 57], come to an end, cease, 1. 20; 5. 152; 8. 37. Comp. ஒழி.
ஓய்|வு = அழிவு, *n.*, 5. 153.
ஓர்.
I. = ஒரு from ஒன்று, *adj.* [§ 172], one, only, 37. 13.
II. *v.* [§ 57], consider, regard, 20. 7.
ஓரியூர், a Çaiva shrine, 2. 68.
ஓலக்கம், *n.* an assembly, 21. 23.
ஓலக்கஞ்சேவி, 'minister in the assembly.'
ஓலம் (இடு), sound, invocation: சத்தம், அபயம், 5. 297; 7. 20; 13. 19; 23. 35.
ஓலை, *n.* a palm leaf, 11. 29. [See *Nālaḍi*, 256.]
ஓவியம், *n.* a picture: சித்திரம், 43. 63.
ஓ|வு, *v.* cease: ஓய், ஒழி, 7. 57, 58; 18. 30; 20. 10; 32. 8; 45. 2.

க

கங்கணம், *n.* [S. KAṄ + KAṆ + A], a bracelet: கடகம், கைவளை, 9. 75.
கங்குல், *n.* night: இரவு, 7. 75.
கங்கை, *n.* [S. GAṄGĀ], a sister of *Pārvathi* [Muir, vol. iv. p. 364, &c.], the river Ganges, the eldest daughter of Himavat, as Umā is the second, 4. 30; 5. 256; 6. 102; 9. 1, 55; 23. 34; 24. 6. [See K. Rām. I. x. 43, &c.]
கசி, *v.* [§ 57], grow moist, soft, tender; melt, 1. 57; 5. 223; 15. 13; 22. 5. Connected generally with உரு|கு. Comp. நெ|கு, நை, இரங்கு.
கச்சி, *n.* [S.], 'Kañçi,' or Conjeveram, 9. 15. See ஏகம்பம், திருவேகம்பம்.
கச்சு = கச்சை.
கச்சை [கச்சு], *n.* a girdle: அரைக்கச்சு, 3. 96; 4. 32; 9. 75.
கச்சையன், 6. 124.
கட. See N. Lex., p. 321.
I. கட, or கடவு = obligation, necessity: *a noun*, used as a குறிப்புவினை [Pope's Gr., §§ 93, 125], and so a kind of *defective verb*, = ought [§ 140]; what owe I? 5. 45; ought I to . . .? 33. 31; compelled, bound to be, 51. 10, 13.
II. கட, *v. a.* [§ 66], pass beyond *or* over, 'who have passed beyond,' 5. 95; transcended, 3. 40; 10. 33; 18. 31; 22. 4; 34. 10.
கடந்தார் வியன் உலகம், 50. 1.
III. கட|மை, *n.* duty: கட|ன், கடப்|பாடு, 5. 263.
IV. கட|வு, *v.* ride, drive, 36. 15. See மா. [= ஊரு, 19. 22, 24.]
V. கடம், *n.* [S. KAṬA], that which exudes from the temples of a male elephant: மதம், 3. 155; 6. 124. See தாவு.
கடகரி = மதகரி, 12. 57.
VI. கடம்பூர், *n.* a Çaiva shrine near Madura, 2. 83; 4. 160. See Dēvāram, p. 207, where three songs are in its honour.
VII. கடல், *n.* a sea, 3. 66, 168, 169; 5. 103; 6. 48, 49, 128; 8. 11; 10. 36; 13. 39, 47; 22. 11, 34; 23. 3, 40; 28. 4; 32. 7; 34. 21; 42. 25; 43. 17, 19. [Comp. வெள்ளம்.] See கருணை, அமுதம், பால், நஞ்சு, அலை, தெள், பெரும், அருள், சவலை, உவா.
VIII. கட|வுள், *n.* god, deity, 3. 14, 16, &c.; 4. 89; 5. 252, 253.
கடி. See N. Lex., p. 321.
I. *v. a.* [§ 57], cut away, destroy.
வினைகடி, dispel, 2. 123; 8. 28; 22. 10, 25. இருள்.
II. *v. a.* [§ 64], grasp, hold in the mouth; bite, 41. 10.
கடிப்ப, 'so that (*or* when) they seized,' 6. 161.
III. *n.* swiftness: கடிநாய், 43. 42; fragrance [S. GANDH], brilliance, 18. 33; 20. 6; 25. 34; 45. 14.
IV. கடி|ய, க:டி|யேன். See கடு|மை.
கடு, கடுமை, கடுச், கடிய, severe,

deadly. [N. Lex., p. 321. See கொடு-மை.]

கடு|விடம், 4. 57. கடுவினை, 32. 7. கடியவினை, 36. 30.
கடும், 6. 48. கடும்பகல், broad daylight, 4. 28.
கடியேன், 'one flagrantly wicked,' 5. 332; 10. 73; 32. 7.
கடுமுரண் ஏனம், 4. 6.

கட்டம், *n.* [S. KASHṬA], distress, 4. 22; 5. 192.

வெங்கட்டன், 'one sorely afflicted,' 30. 8.

கட்டி, *n.* anything congealed, hardened, coagulated; sugar-candy, 5. 143; 8. 92. [கட்டு.]

கட்டு, I. *v. a.* tie, confine, 1. 52; 3. 89; 9. 75.

II. *v. n.* coagulate.

III. *n.* a bond, 5. 193 = பாசம். [கடு.]

கட்டு|வி [§ 160], 31. 27.

கடை.

I. *n.* end.

கடைமுறை, at last, 3. 178.

II. baseness, 1. 60; 5. 223.

கடை|யன், 5. 89, 364, 387.
கடை|யவனேன், 6. 1, 200.

III. door: கதவு, கதவம், 7. 10, 18.

கடை|க்கூழை, *n.* the rear of an army: கூழைப்படை, 46. 7.

கடை|ப்|படு, sink into insignificance; be low and mean: இழிவாகு, 5. 154; 8. 25; 9. 31; 37. 7; 49. 2. = கடைபட்டேன், 27. 2.

கடை|க்|கண், the outer corner of the eye: கட்கடை, a wanton glance, 35. 9; 38. 21; 51. 17.

கடை|க்|கணி, *v.* [§ 64], cast a favouring glance, 11. 19.

கடை|த்|தலை, the outer court: தலைவாயில், 15. 9; துவாரம்.

கடை|க்|கொள், *v.* hold fast, persevere, 45. 14.

கண|க்கு, *n.* reckoning; result, affair, 30. 4; 49. 11.

கணம், *n.* [S. GAṆA from GAṆ = எண், reckon up], troop, herd, host, 1. 28.

மான்|கணம், 3. 80. தேவர்|கணம், 12. 17.

கணை, *n.* [S. root KHAN], an arrow: அம்பு.

மலர்க்கணை, 5. 73. புஷ்பபாணம், 5. 157.

கண்.

I. *n.* an eye: விழி, 3. 80; 4. 127; 5. 83, 173; 7. 67; 9. 38; 15. 38; 17. 5; 33. 33; 35. 39; 49. 61. [See N. Lex. See also மரம், கடை, முலை, 29. 17.]

II. *thence* 'benignity,' 4. 150; 7. 72. [See *Kurraḷ*, 184, 156.]

III. a place: இடம்.

அங்கண், 20. 6. கண்ணூர், 7. 70; 37. 37.
(1) கண்ணீர்! 'Ye whose eyes are like . . .,' 9. 6. [G. 93.]
(2) கண்ணீர், tears, 17. 8; 27. 27. [நீர்.]
கண்ணார், 35. 15. கண்ணுள், 32. 18.
(1) கண்ணி = கண்ணுடையவள், 'she whose eyes are as . . .,' 3. 64; 5. 74, 365; 6. 9; 8. 67; 11. 41; 24. 29.
(2) கண்ணி = பூமாலை, a flower-garland, 5. 33, 74; 20. 22.
கண்|மாயம், visual juggle, 5. 168.
கண்|ணுதல், கண்ணுதலான், 'Çivan, who has a third, or frontal eye' (Muir, vol. iv. p. 270; Kamb. Rām. I. viii. 1), 1. 21; 15. 34; 35. 2.
கண்ணூர்நுதலோய்! 33. 33. [See 8. 46.]
கண்ணப்பன், one of the Çaiva devotees; see his legend, P. Purāṇ. II. (III), 10. 13. [15. 9-13.]
கண்|ணுற [உற], in open vision, 22. 24.
கண்ணுர, visibly, 5. 193, 332.
கண்ணான், one who has eyes; Vishṇu, 29. 13.
கண்|ணிலி, eyeless, 49. 35. [இல்.]
கணவன் = கொழுநன், a husband, 7. 35; 33. 2.

கண்டகன் = துட்டன் [S. KAṆṬAKA = 'thorn,' hence 'jungle'], savages, 40. 31.

கண்டம், *n.* throat: கழுத்து, மிடறு.

கறைக்|கண்டன், 6. 128.
தழுத்த கண்டங் கனைய, 'my throat hoarse with emotion,' 27. 26.
கண்டங்|கரியான், 8. 51.
மழை|தரு|கண்டன், 6. 183. மணி|கண்டம், 23. 25.

கண்டு, &c. See காண்.

கண்டது, what I saw, 5. 162.
கண்டிலேன், I saw not, 5. 162, 168.
கண்டிலம், we saw not, 14. 4.
கண்டும், though I saw, 5. 168.
கண்டாமே, 26. 4, &c.
கண்டாய் = காண், 'Lo!' a mere expletive, 6. 2, &c. See 28. 1, &c.
கண்டால், 35. 4, &c. கண்டேனே, 31. 4, &c.
கண்டனை, thou sawest, 5. 131. கண்டபத்து, 31.
கண்ட, exposed to, 4. 60.

கதவு, கதவம், *n.* [S. KAPĀṬA, KAVĀṬA], a door: கபாடம், 45. 19, 31.

கதறு, *v.* cry; low, bellow, bray, 4. 73.

கதி.

I. *n.* [S. GATI], a going, course, means, fortune, goal; desire, 4. 72; 6. 165. Applied to Çivan, 4. 108.

கதி|யிலியன், one all forlorn, 5. 27.

சிவ|கதி, auspicious goal, 6. 164.
பர|கதி, final resting-place, 5. 35; 29. 30.
நற்றுங்|கதி [? for நன்று + ஆம்], the happy goal, 34. 18.

II. *v.* [§ 64], grow thick, swell, increase, 4. 32 (where text is கதிர்த்து); 40. 27. = மிகு.

கதிர், *n.* beam, gleam, 3. 5; 4. 4; 7. 70; 36. 6, 15.

அலர் கதிரோன், the sun, 8. 87; 15. 41.
கதிர்த்து, in 4. 32, seems for கதித்து? See கதி II.

கதுவு, *v.* seize, perturb, 6. 117, 141.

கமலம், *n.* [S. KAMALAM], a lotus: *Nelumbium:* தாமரை, பதுமம்.

மலர்க்|கமல|பாதனே, 'Thou of the flower-lotus-foot!' 5. 370. By met. 'a foot,' 10. 8. [See தாமரைத்தாள், 5. 179.]
கமலச் சேவடியாய்! 'Thou of the lotus-like roseate foot!' 22. 22; 24. 1.
பூங்|கமலத்தயன், 29. 13; 39. 1. [See அயன், and Muir, vol. iv. pp. 43, 229, 266, 477, கமலாசனன். Brahmā is said to have sprung from the lotus, springing from Vishṇu's navel.]

கமழ், *v.* [§ 57], exhale, 35. 30. [See *Nālaḍi,* 180.]

கம், *n.* [S. KAM or KHAM], whiteness.

அம் + கம் + குருகு (?), 'the beautiful white birds,' 7. 49.

கம்பம், *n.* [S. KAMP], a trembling, 5. 287.

கம்பி, *v.* [§ 64], tremble: நடுங்கு, 4. 61; 6. 106.

கய|க்கு, *v.* rub: கச|க்கு? 30. 28.
[In P. P. V. = கலக்கு, pp. 84, 98. So here 'filling me with mystic emotion.']

கயம், *n.* [S. GAJA], an elephant, 9. 70.
[An Asuran called Gaya was slain by Çivan.]

கயல், *n.* carp-fish. See சேல், கெண்டை. [N. Lex.]

செங்|கயல்|கண், 9. 38; 11. 41.

கயிலை, *n.* [S. KAILĀSA], Çivan's mountain, 6. 136; 23. 40. See கைலை.

கயிலாயம், 6. 159.

கயிறு, *n.* [K. 482], a rope, 1. 52; 16. 1; 25. 5; 31. 27.

கர, *v.a.* [§ 66, மறை], conceal; destroy, involve; *v. n.* lie hid, 2. 55, 65, 92; 3. 14, 15, 71; 5. 23; 7. 46, 70; 22. 24; 24. 31; 27. 37.

கரணம், *n.* [S. KARAṆA], any organ, sense, intellectual faculty, 10. 33; 33. 17; 48. 21.

கரம், *n.* [S. KARA], hand: கை.

கரமலர், 4. 84.
கரங்|குவி, fold the hands, 1. 9. [தொழு.]
கரி [S. KARĪ], an elephant: ஆனை, கயம், 6. 76, 125, 194.

கரி.

I. *n.* a witness, 30. 19. [K. Lex.]
II. see கரு, black.
III. see கரம்.

கரு.

I. *n.* [S. GARBHA], a germ, core, 10. 53; obstinate to the core, 40. 29.

உள்க்கரு, my inner being, 5. 162.
கரு|கெட, that birth may wholly cease, 14. 36; 48. 8. [பிறப்பற.]
With பிறவி. கரு|வேர், 11. 6, 19.

II. used as = பெரு, 2. 55.
III. black. See கருமை, கார், கரி.

கரு|மை, *n.* [§ 131. *e*], blackness. In *adj.* use: கரு, கரும், கரிய, கார், 9. 49.

கரு, black, 3. 67. கருமால், see மால்.
கருங்குழலி, 7. 66. கரிய, 5. 73, 258.
கரியாய், 'Thou art black,' 6. 122.
கரியான், 'He is black,' 8. 51.

கருடன், *n.* [S. GARUḌA], a mythic bird, vehicle of Vishṇu, 25. 1.

கருணை, *n.* [S. KARUṆĀ; not in K. or N.], pity, compassion, grace: அருள், 2. 107; 3. 180; 5. 375; 6. 1; 11. 33; 15. 13, 24; 31. 10, 35; 33. 9; 43. 2.

க-க்கடல், 10. 36; 17. 5; 32. 7; 38. 35; 47. 15.
கருணையாளன், 5. 387. கருணையின் சூரியன், 20. 6.
கருணைக்கண், 1. 21. கருணைத்தேன், 8. 34.
கருணைவெள்ளம், 5. 251; 8. 27; 16. 15.
கருணாகரன் [S. ĀGĀRA = ĀLAYA, abode], 6. 111, 159.
கருணாலயன், 27. 2.
கருணை|மட்டு, 6. 129. [See வான்.]

கரு|து, *v.* think of, regard, 3. 15; 4. 43, 171; 5. 366; 10. 66; 26. 26; 36. 17; 45. 33.

கரு|த்து, *n.* [§ 190], thought, attention, intention, 3. 16; 21. 4; 23. 2; 31. 10; 49. 12.

கருமம், *n.* [S. KARMA], act (of worship), 15. 25. Comp. வினை.

கரும்பு, *n.* sugar-cane: கன்னல், 5. 218; 8. 92; 38. 2.

கருப்பு, *adj.* [§ 131], 5. 318.

கரை, *n.* bank, 3. 85, 91; 4. 81; 5. 108; 6. 9.

கல, *v. a.* and *n.* [§ 66], blend, mix with, commingle: சேர், 1. 46, 57; 5. 290–292, 318; 6. 1, 57; 7. 51; 11. 41; 32. 1; 34. 20.

முன்கலந்து, rushing on, 4. 6. உடன்கல, 2. 131.

கல|க்கம், perplexity, bewilderment: மனோசலனம், 10. 23; 34. 21.

கல|ங்கு, *v. intr.* be confounded, 6. 111, 117; 14. 21; 19. 31; 30. 12; 41. 14.

கல|க்கு, *v. a.* mix, 3. 180; 9. 22.

கலக்குண்டு [§ 265], 5. 106.

கலங்கிடு [§ 263], 12. 52; 23. 40.

கல|வி, close intimacy, 51. 30.

கல|ப்பு, power of intermingling, 3. 23.

கலசம் [S. KALAÇA], cup, 15. 10.

கலதி, *n.* [? der.], a wretch, 10. 73.

கலம், *n.* vessel; place. [Comp. S. KHALA, and களம்.] See அடைக்கலம்.

கலன், jewel, 7. 53.

பிறைக்கலம், cresset-boat, 6. 188.

கலர். See சகலர்.

கலா. See கலை.

கலி. as *n.* [S. KALI] = sound; calamity. [As *v.* = flourish.] Hence கலி மதுரை = 'M. then in distress;' [or 'great M.'], 8. 46.

கலிங்கம், *n.* a horse. [See S. KALIṄGA.]

கலிங்கத்தர், 17. 25.

கலை, *n.* [S. KALĀ], a small portion; a part of the moon's disc; any division of science or learning, 4. 189; 6. 159; 12. 52; 15. 43. [See கற்பு.] Used as an epithet of Çivan.

கலைஞானம், sacred philosophy, 38. 17.

கலைஞானி, 26. 22.

கலா|பேதம், heresy, 4. 57. See பேதம், and NOTE IV, and கலர்.

கல்.

I. *v.* [§ 70], learn.

கல்லா, கல்லாத, unlearned, 8. 25; 31. 13. [Or கல்லாம், see கல் II.]

கற்று, having learnt, 34. 20; 38. 17.

கற்பன, things to be learned, 39. 10.

கற்றோர், the learned, 39. 10.

கற்பி [§ 160], teach, 21. 26.

கல்|வி, *n.* learning, 2. 5; 4. 38; 10. 21; 24. 3. [N. Lex. கல்.]

II. *n.* a stone, 1. 28; 5. 148, 192, 223, 374; 8. 25, 27; 11. 33; 13. 35; 15. 13. See கன், கற்.

[The *mind* or *heart* is a stone (கல்மனம்); grace softens it, makes it like a sweet ripe fruit: கல் becomes கனி.]

கற்|பொடி, debris, 12. 12.

கல்லாடம், *n.*, க . . . என்னும்திருப்பதி, a Çaiva shrine, 2. 11.

கவசம், *n.* [S. KAVACHA], armour.

தீற்றுக்கவசம், 46. 3.

கவடு, *n.* = கவை, forked branch, 10. 29. [N. Lex. கவ்.]

கவந்தி, *n.* [S. KABANDHA, KAVANDHA], for கவந்தம், a skull; or headless trunk, 40. 1.

கவரி, *n.* [S. GAURI], a fan made from the tail of the *bos gaurus*, used in temples, 9. 3.

கவர், *v.* [§ 57], captivate, seize, ravish, 17. 28; 32. 25; 43. 39.

கவலை, *n.* care, distraction, anxiety of mind, 11. 67.

கவி, *v.* [§§ 57, 64], bend, overshadow, 9. 75; 46. 2. Comp. குவி.

கவை, *n.* anxiety; a branch, 4. 186: கவைத்தலை. [கவ்வை, கவலை; or கவடு.]

கழல், *n.* [M. = 'foot'; C. KEṚAL = 'anklet'], an anklet worn by warriors; by met. 'a foot': தாள், அடி [வீர வெண்டையம், வீர கண்டாமணி, வீர கண்டை. In Mahratta, *phākrē:* Pope's *Ind. Hist.* (4th ed.), p. 302]; 1. 1–15 (where தாள், அடி, and கழல் are synonyms; see பெய், பூங், வார், மலர், இணை, புணை); 5. 94; 13. 25, 51; 23. 1; 24. 13; 33. 33, &c.

கழற்குளிணை, 20. 11.

கழறு, *v.* urge on, press forward, 41. 10.

கழி.

I. *v. n.* [§ 57], pass away, or beyond; waste away, 1. 45; 6. 165, 171; 32. 27; 48. 20; 50. 18.

கழி|தரு|காலம், when they pass away, 5. 32. See தரு.

கழி|வு, *n.* excess, waste, 7. 37; 36. 30.

II. *v. a.* [§ 64], purge away, 5. 32; 23. 9; draw from the scabbard, 36. 15.

கழிப்பு, *n.* guilt; what is rejected, refuse, 50. 3.

கழு|க்|கடை, *n.* trident, spear: திரிசூலம், முத்தலைவேல், ஈட்டி, 2. 110; 19. 28; 36. 6. See படை.

கழு|க்|குன்றம் (or குன்று), *n.* name of a place: *Eagle-hill*, 2. 89; 4. 191. See introduction to 30.

கழுது, *n.* a demon: பிசாசம், 5. 27. [Comp. Kāçi Kh. 87. 9; and Muir, vol. iv. p. 379.]

கழுநீர், *n.* a water-lily, 2. 113.

கழுமலம், a Çaiva shrine; a name of சீகாழி, 2. 88.

கழுமு, *v.* join, 25. 29. Comp. குழுமு, குழுவு, செழுமு.

கழுவு, *v.* wash away, 7. 50. [கழி, √கழ்.]

கழுமணி, a perfect gem, 6. 108.

களன், *n.* [from various S. roots], expanse.

பெருங்களன், open place, 5. 139.

களி.

I. *n.* joy, gladness, 6. 56, 57; 10. 62. [See S. HLĀD.]

களி|கூர், *v.* joy exceedingly, 7. 57; 25. 34; 33. 33; 49. 5. See கூர்.

II. *v.* [§ 64], joy, exult; make glad, 3. 121; 6. 56, 129; 21. 33; 22. 24; 23. 9; 32. 1, 41; 34. 4; 49. 1.

களி|ப்பு, *n.* joy, 23. 40.

களிறு, *n.* a male elephant, 3. 178.

களை.

I. *v. a.* [§ 57], root out, destroy, 4. 101; 5. 255; 6. 75, 113, 132; 32. 7.

II. *n.* weariness; fault, 6. 132.

கள்.

I. *n.* the honey in flowers; falsehood, 5. 182.

கள்|ளேன், false me, 6. 8.

கள்|ளம் = வஞ்சகம், 2. 55, 65; 6. 56.

களம் for கள்ளம், falsehood, 4. 171.

II. *v.* [§ 56. (III)], deceive, steal, [கள்ளுகிறேன், கட்டேன்.]

கள்ளப்படு, become false, 10. 62.

களவு, *n.* theft, evil, 5. 138; 31. 32.

கள்|வன், a deceiver, 5. 23; 10. 41, 73.

கள்வனேன், 5. 95.

கற, *v.* [§ 66], milk, 1. 46.

கறங்கு, *v.* sound, rustle, 2. 108; 11. 29. [See N. Lex.]

கறு, *v.* [§ 64], detest, be wroth with, 5. 139.

கறை, *n.* (1) a stain, blackness. Comp. கரு|மை.

கறைக்கண்டன் = கறைமிடற்றன், 6. 128; 10. 33.

முயற்கறை = மிறை (met.), 6. 138. [*Nāl.* 151, 176.]

(2) a mortar: கறை உரலை, 9. 13.

கற்பகம், a tree of Indra's paradise, yielding every fruit: இந்திரன்கற்பகம், கற்பகவிருட்சம், 9. 10.

கற்பம், *n.* [S. KALPA], an aeon; period of phenomenal existence, 3. 54.

கற்பனை, *n.* [S. KALPANĀ], instruction, 21. 26. Comp. கல், கற்பி.

கற்|பி, *v.* [§ 160; ? from S. KLṚIP], teach, 21. 26. See கல்.

கற்பு, *n.* = கற்பனை, 30. 21.

கற்று. See (1) கல்; (2) கன்று.

கற்ற. See ஆ.

கற்றை, *n.* a collection of hairs, rays, &c.: கற்றைச்சடை, 9. 55; 35. 2.

கனகம், *n.* [S.], gold, 2. 39; 4. 98.

கனவு (கனா), *n.* a dream, sleeping state. [Comp. நனவு and K. Lex.]

கனவேயும், even in a dream, 4. 74, 143; 9. 62; 11. 37.

கனல், *n.* fire: அனல், தீ, 5. 29. [N. Lex.]

கனி.

I. *n.* ripe fruit, sweetness: பழம், 2. 142 (தரு) = sweet; 3. 162, 178; 4. 97; 5. 106, 'like sweet ripe fruit;' 5. 374; 8. 27; 9. 54 (செங்); 37. 13.

II. *v.* [§ 57], grow sweet; be filled with sweetness, 22. 10; 37. 37.

கனி|வி, *v.* [§ 160], 6. 135.

கனை, *v.* sound: சிலம்பு, 11. 37.

கனைகழலோன், 'Thou with tinkling anklets,' 27. 27.

கன் in comp. for கல், 10. 42.

கன்று, *n.* a calf, 10. 37 [உந்து]; 15. 6; 49. 11.

The adj. form is கற்ற. [§ 131.]
Hence, கற்றா, a cow with her calf, 4. 73; 39. 12. [ஆ.]

கன்னல், *n.* [T. KANNA, sweet cane], sugar-cane: கரும்பு, 1. 46; 3. 178; 5. 229; 6. 83; 8. 82.

கா, *v.* [§ 64], defend, guard; sustain, uphold, 1. 42; 3. 14; 4. 98, 100; 5. 32, 100, 117, 224; 7. 46; 25. 10; 27. 37; 33. 1; 50. 15.

காசு, *n.* [S. KĀÇ], gems, precious stones, 9. 13.

காட்சி, *n.* sight, view, perception, knowledge: பார்வை, தோற்றம், 2. 88; 3. 113; 37. 23; phenomena, 3. 2[1]. [See K. Lex.]

காடு, *n.* a wilderness, forest, jungle: கான்; for சுடுகாடு, 12. 45. [See S. KĀSHṬHA.]
With தாமரை, வினை, 5. 104; 6. 73; 12. 45; 48. 8, 9.
காட்டிடை, 5. 27.
சுடுகாடு, a burning ground: மயானம், 6. 151.

காட்டு, *v.* [causal of காண் = காண்பி, § 160], show, 5. 99; 19. 39; 21. 32; 23. 19; 30. 4, 8, &c.; 36. 30; 41. 3, 4, &c. See அஞ்சலி.
காட்டிடு, manifest, 2. 66.

I. காண், *v.* [§ 70. See கண், கண்டு, காட்டு, காட்சி. In T. KAN-U]. see, behold, 5. 332, 333. [கண்கூடா கப்பார்.]
II. make, 3. 24; 5. 25. [அமை.]
காண், Lo! a mere expletive, 8. 6, &c.; 15. 36. [Comp. கண்டாய், 6. 2, &c.]
காண்கிலா = காணா, 'that... see not,' 3. 38; 5. 304; 35. 6, 19. [See இல், but is it கு + இலா|த? *Nālaḍi*, Introduction, p. xx.]
காணலாம், 5. 173. காணவே, 5. 194.
காண்க [§ 140], 'See!' 3. 29–65.
காண்பார் = காண [§ 97, NOTE], 5. 49, 213.
காண்பரிய [காண்பு, § 97, NOTE], 8. 1.
காண்டற்கரியான் for காணுதற்கு, 8. 8.
காண்டும் = காண்போம், 3. 131.

காதல், *n.* affection, 5. 113, 221; 9. 56; 30. 24; 36. 17. [*Nālaḍi*, p. 330; K. Lex.]
காதலன், a lover, loving one, 2. 113; 3. 103, 105; 19. 6; pl. காதலர், காதலவர்.
காதலி, *v.* [§ 64], delight in, 12. 42.

காது, *n.* ear: செவி, சுரோத்திரம், 7. 53; 16. 35.

காந்தள் = தோன்றி, கார்த்திகைப்பூ, *Gloriosa superba*, a tree with beautiful red and white, lily-like flowers, 3. 75.

காபாலி, *n.* [S. KĀPĀLI], 'Çivan: he of the skull,' 13. 39. Comp. வெண்டலை. See Muir, vol. iv. p. 379; Bhāga-

[1] The word (காட்சி), in frequent use by Tiru-Vaḷḷuvar, and other more recent South-Indian authors, literally means 'vision,' and is used to express that instinctive apprehension, or spiritual perception, of the right and true, that belongs only to devout souls. It takes the place of 'faith,' for which there is in pure Tamil no exact equivalent. It is to this faculty that the revelation of duty is assigned; and the following verse exhibits the sanctions of right conduct in a remarkable way:

> 'Ev'n when resources fail, they weary not of kindness due,
> They to whom duty's self appears in VISION true.' (218)

This spiritual faculty may be injured by the dominance of the senses, and is only fully exercised by those who have attained to self-mastery:

> 'Men who have conquered sense, with sight from sordid VISION freed,
> Desire not other good, e'en in the hour of sorest need.' (174)

Again:

> 'The men of VISION pure, from wildering folly free,
> Not e'en in thoughtless hour speak words of vanity.' (199)

In another place he talks of 'pure and passionless vision.' And again he says:

> 'Darkness departs, and rapture springs to men who see
> The mystic VISION pure, from all delusion free.' (352)

And:

> 'Though troubles press, no shameful deeds they do
> Whose eyes the ever-during VISION view.' (654)

Hence to the Tamil poet duty is nothing arbitrary, but is the revelation to purged eyes of that which is within the veil.

vata Purāṇa, IV. §§ 2–7; Kāçi Kh. 87. 11, &c.

'. . . . ஊன் கழிந்த வெண்டலை
திருந்திய தாமரை செங்கை கொண்டதே!'

காமம், *n.* [S. KĀMA]. love; lust.
காமன், the god of love, 15. 41; 29. 10. See அனங்கன், வேள்.
காமச் சுறவு, 'the sword-fish lust,' 5. 106; 24. 15.

காம்பு, *n.* a handle, 9. 13.

காயம், *n.* [S. KĀYA], the body, 5. 131, 241; 6. 163; 11. 29; 23. 19; 33. 32. See உடல், உடம்பு, யாக்கை, மெய்.

காய், *v. a.* and *n.* [§ 57], be hot, angry; consume, 6. 200; 12. 3; 15. 41; 29. 26. [Comp. S. KĀÇ and KAM.]

காரணம், *n.* [S. KĀRAṆA], cause, 6. 8; 26. 13; 31. 1; 49. 12.
காரணன், *n.* a causer, 4. 224.

காரிகை, *n.* [S. KĀRIKĀ], a lady.
காரிகையார், 49. 2.

கார் = கருநிறம், blackness, darkness, 6. 9; 7. 49, 70; 13. 39; 18. 33; 29. 13. See கருமை. [Comp. S. KĀLA.]

காரைக்கால் அம்மாள, legend, 7. 57, &c.

காலம், *n.* [S. KĀLA], time: கால், 5. 30–32, 172, 213, 314; 7. 14; 12. 44; 30. 20; 36. 14, 17.
காலாந்தரம், *n.* [S. ANTARA], an interval of time, 12. 43.

காலன், *n.* [S. KĀLA], the god of death: யமன், 9. 70; 15. 41; 23. 34; 29. 26.

கால்.

I. *n.* a leg, foot, post, stalk: பாதம், 2. 135; 9. 70; 16. 1; 29. 26. See விசை.
மயிக்கால், root of the hair, 3. 170.

II. a channel: வாய்க்கால், 23. 5.

III. for காலம், time, 7. 57, 58.

IV. [C. GĀLI], wind: காற்று, 2. 135; 3. 24; 5. 29, 106, 277; 6. 80; 22. 23; 27. 25.
உழிதருகால், the restless wind: சதாகதி.

காலை = (1) காலம், 4. 26; (2) morning: காலமே, 4. 28.

காவி, *n.* the blue lily, 32. 18.

காளி, *n.* [S. KALI = the black one], a wife of Çivan; a demoness, 2. 142; 12. 56. Comp. Muir, vol. iv. p. 421, &c.

காற்று, *n.* the air, wind, 5. 252. [கால் IV.] *As an element:* வாயு, வளி.

கான், கானம், *n.* [S. KĀNANA], a wilderness, forest: காடு.
கானப்புலி, 3. 32; 12. 45; 40. 20.
கானவன், a forester, hunter, 49. 8. See கிராதன்.

கிஞ்சுகம், *n.* [S. KIÑÇUKA], (1) the *Butea frondosa:* முருக்கம்பூ. (2) crimson colour (like its flowers), 2. 15; 19. 17.

கிட, *v.* [§ 66], lie; remain inactive, 1. 60; 37. 6.
கிடந்தேனே, 5. 85; 6. 180; 7. 4; 10. 66; 40. 33; 41. 14, 27, 38; 50. 10.
கிடந்தோன் [Nārāyaṇan], 23. 29.
கிடப்பன, 3. 109.
கிடந்தனையை, 'thee, who hast lain,' 5. 129.
கிடத்தி, 'wilt thou lie?' 7. 28.

கிடத்து, *v.* [§ 160], lay to rest.
கிடாஅய் for கிடத்தி [III Gr. 86], laying to rest, 3. 109.

கிடப்பு, *n.* state, condition, 43. 24, 36.

கிண்ணம், *n.* a cup, 5. 366.

கிராதன், *n.* [S. KIRĀTA], கிராதவேடன், in disguise of a mountaineer, 2. 15. [Comp. Mahābhārata III. xxxvii. 63, &c.]

கிருமி, *n.* = புழு [S. KṚIMI], a worm, 4. 14.

கில் (கிற்) = ஆற்றல். This is regarded as a verb (like கல்); கில் (கில்ல), கிற்கிறேன், கிற்றேன், கிற்பேன்; follows an infinitive, and may = 'be able.' But க is not doubled!
கிற்பு seems often redundant.
கிற்றிலேன், I cannot. See 5. 164.
கிற்பன், one who can.
கிற்றவா = இல்தவாத, ever active, restless, 5. 133.
கில்லேனே, 5. 132, 260. Here may be = ஆற்றேன [ஆற்ற + கு + இல்லேன்].
இருக்ககில்லேன், I cannot remain, 25. 6.
அறியகிற்பார், 22. 28.

கிழ: கிழமை, ownership.
கிழவோன், owner, = உடையான், 2. 146; 3. 19.

கிழி, *v.* [§ 64], tear; wound, pierce: பிள, 5. 157.
கிழிப்பு, a prize: கிழிப்பொதி, புனைதல், 40. 34.

கிளை, *n.* lineage, relationship: கிளையி லான், 5. 109.

கிள்.

கிள|வி, *n.* speech, 35. 13. [From *v.* கிள, (1) speak; (2) rise.]

கிளர், *v.* shine forth, resplendent, 8. 103; 31. 39; 36. 14.

கிளி, *n.* parrot: = the speaker, [கிள] தத்தை, அஞ்சுகம், 19. 1, &c.; 35. 13.
Voc. கிள்ளாய், 19. 25.
கிளிவந்த, parrot-like, 8. 18.
பசுங்கிளி, green (golden) parrot: பைங்கிளி, 10. 70; 19. 37. [By metonomy மரகதம்.]
வண்ண|க்|கிளி, 7. 13.

கிறி, *n.* anything false, 5. 128; 8. 31; 13. 32; 41. 38. See கீறு.
கிறிமுறுவல், wanton smile, 35. 13.

கீடம், *n.* [S. KĪṬA], an insect, worm, 3. 19; 8. 79. [Comp. புழு, 1. 26.]
கீதம் [S. GĪTA], song, 18. 1; 20. 18.

கீர்த்தி, *n.* [S. KĪRTTI], fame, 8. 45.

கீழ், *n.* what is beneath, 5. 183. Opp. to மேல்.
(1) As a case-ending [§ 251], 'under,' 5. 70; 7. 37; 47. 30.
(2) As adjective, 12. 22, 23.
கீழ்மேலாக, upside-down, 5. 82.
கீழ்ப்படுத்தாய், thou hast subjected, 5. 128.
கீழ்ச்செய், done before, 40. 34.
கீழ்மை, *n.* abasement; what is low, 5. 364; 41. 38.

கீறு.
I. *v.* cut, rend: கிழி, 5. 132, 147.
II. *n.* luck; writing inscribed on the brow: தலையெழுத்து, விதி.
கீறிலாதநெஞ்சு, a luckless heart, a heart unblest, 5. 364.

கு.
(1) As a formative, added to a root. See உள்|கு, தெள்|கு. So ஆ, ஆ|கு, ஆ|பு, போ, போ|கு, போபு. Comp. இல்.
(2) S. = பூமி, earth. Thus, கு|மண்டை = profound obeisance, 40. 3.

குஞ்சி, *n.* hair; tuft of hair, top-knot; head, 5. 287; 17. 17. [Comp. S. GUCHCHHA, GUÑJA, GUTSA.]

I. குடம், *n.* [S. KUṬA], an earthen pot.
நெய்க்குடம், an oil-jar, 6. 97. [*Nālaḍi.* p. 337.]
முளைக்குடம், a pot of young plants, 9. 1.

II. குடம், *n.* a district, the west: குட நாடு, 2. 27. [See புறநானூறு, 177.]

குடர், *n.* = குடல், bowels, entrails 6. 119.

குடி, *n.* [S. KUṬ], family, lineage, house; body; subject, 2. 8; 5. 119; 37. 2, 22. [*Nālaḍi*, p. 334.]
குடிகேடு, 5. 5; 26. 18. குடிகேடு, 36. 7.

குடில், *n.* [S. KUṬ], a hut; the body, கூரை, குரம்பை, 1. 54.
சிறு|குடில், a little hut; the body, 25. 9; 26. 37.
= அடிக்குடில், 3. 160.

குடுமி, *n.* crest of a hill, 16. 43.
Nig. குடுமியே வெற்பியுச்சி.

குடை, *v.* [§ 57], scoop out, make hollow; bathe, 7. 52.
With ஆடு, 5. 120. கையால், 7. 41, &c.

குட்டம், *n.* [from குண்டம்], a hole, tank, 3. 78.

குணம், *n.* [S. GUṆA], quality, 8. 117.
Quality, 13. 46; 41. 18.
குணமிலி, unqualified, 6. 183. See NOTE.
Disposition, 15. 2.
Attribute, 18. 4; 22. 16; 41. 23; 49. 12.
Excellence (குணக்கடல்), 2. 3; 4. 114; 13. 28, 30; 15. 7; 33. 11; 40. 13; 41. 18, 23.

குதிரை, *n.* horse: மா, புரவி, பரி, 2. 27; 8. 116; 36. 7; 38. 4; 50. 25.

குது|குதுப்பு, *n.* eagerness, intense desire: மிகு மகிழ்ச்சி, குதுகுலிப்பு, 6. 132, 133. [An imitative word; but comp. S. KUTU-KA and கொதி.]

குப்பாயம், *n.* [S. KŪRPĀSA], a coat of armour; bodice; garment, 25. 6.
குப்பாயத்தர், one who wears a rustic garb, 17. 26.

குமரன், *n.* [S. KUMĀRA], a son: (1) *Upamanyan*, son of Vasishṭha; (2) *Subrahmaṇyan*, elder son of Çivan, 14. 51 [NOTE].

கும்பி, *n.* [S. KUMBHĪ], hell: நரகம், 24. 30.

குயில், *n.* [S. KŌKILA], a bird, famous for its song, 14. 25. [See note on 20. 9.]

Indra became a Kuyil, 20. 9. [See Kāçi Kh. 89. 32.]

குயிற்பத்து, the Kuyil decad, 18. Comp. the ten forms of address!

குரம்பை, *n.* the body: சரீரம் [குடம்பை] உடம்பு, 3. 172, 173; 5. 215; 24. 3; 26. 29; 37. 6; 42. 29.

குரவு, *n.* perfume, 5. 66; 26. 18. [Comp. S. KHURA.]

I. குரு, *n.* [S. GURU], a divine teacher, 4. 91; 25. 10. = தேசிக|ரத்தினம்.

குரு|மணி, 1. 3; 50. 15.

குரு|வன், 5. 270. குருபரன், 4. 76.

II. splendour: குரு|நீர்|மதி [S. GHṚI], the bright moon, 6. 104.

குரு|கு, *n.* a small bird: குரு|வி, குரீஇ [? குறு], 7. 29, 49; 20. 9.

குரு|வி, *n.* = குருகு, 4. 208.

குருடு, blindness.

குருட்டா [§ 131], a blind cow, 5. 347.

குருந்து, குருந்தம், *n.* a fragrant tree: *Trichilia*, 2. 61; 29. 3, &c. It was under one of these trees that Çivan appeared to Māṇikka-Vāçagar. [T. Va. Ūr. Pur. II. 15.]

குருளை, *n.* the young of wild animals, 4. 166.

குரை, *v. n.* [§ 64], [S. KUR], sound.

குரை|கழல்கள், tinkling anklets, 13. 42; 23. 30.

குரை கடல், 12. 29; 34. 29.

குலம், *n.* caste, race: குடி, 5. 154; 6. 113; 10. 21; 11. 77; 31. 17.

குலத்|தான், upholder of the family, 7. 39.

தொழுகுலம், a Brāhman, 6. 112.

குல, *adj.* rare, distinguished, 16. 11.

குலவு, குலாவு [உலாவு], *v.* hold familiar intercourse, shine resplendent, 31. 20; 41. 18; 43. 2, 7.

Bend, curve: வளை, 7. 63.

Shine, or curve, or walk, 23. 27. குலாம் = குலாவும்.

குலா (குலாவு, குலாவும்)ப்பத்து, 'the decad of joyous communion with the saints in resplendent தில்லை,' 40.

குலாத்தில்லை, 'Tillai the joyous, resplendent home,' 40. 4, &c.

குலுங்கு, *v. n.* shake, 14. 33.

குவலயம், *n.* [S. KUVALAYA], earth, 7. 46; 16. 43.

குவளை, *n.* [S. KUVALĀ], the water-lily, *Pontederia.*

குவளைக் கண்ணி, 'whose eyes are like K. flowers,' 3. 64.

பைங் குவளைக் கார் மலர், 'the dark flowers of the blooming K.,' 7. 49.

குவால், *n.* a heap, 3. 124.

குவி, *v. tr.* and *intr.* be conical, globular; clasp, as hands in prayer. [தொழு.] Comp. கவி.

குவி|முலையாள், 39. 2; 51. 22.

குவிமலர், 40. 21. கரங்|குவிவார், 1. 9.

சிரங்|குவிவார், 1. 10.

குவை, *n.* heap, conical pile.

குவைப்பதி, 4. 187.

குழகு = அழகு, beauty.

குழகன், epithet of Çivan = சுந்தரன், the beautiful, 3. 12; 33. 40.

குழல், *n.* a musical pipe, flute, 24. 31. [குழ, hollow.]

Woman's hair, a chignon, 5. 66; 7. 53; 26. 18. See தாழ், கூந்தல்.

மருவார் மலர்க் குழன்மாது = உமை, 10. 54.

So, குழலி, she with hair rolled up, 2. 80; 5. 373; 7. 66; 29. 9.

குழலினீர், 15. 8. குழலினர், 41. 14.

குழறு, *v.* stammer out, 21. 38.

குழாம், *n.* company, band, swarm: கூட்டம், 4. 48; 7. 53; 9. 25; 11. 45; 16. 13; 42. 26.

குழூ, *v.* [S. KUL, KULA], collect, flock together: கூட்டங் கூடு, 21. 14. [குழு|வு.]

குழை.

I. *v.* [§ 64], make soft, bruise; utter softly and sadly, 4. 219; 33. 1, &c.

குழைத்த|பத்து, 33.

II. *v.* [§ 57], languish; grow tender, be crushed.

அகங் குழையேன், my mind grows not tender, 4. 67; 5. 53; 6. 197.

III. *n.* ear-rings, 7. 53; 10. 69.

குளம், *n.* [S. KŪLA], a tank. Comp. குழி, குட்டம்.

குளவாய், 3. 90.

குளி, *v.* [§ 64], bathe, 6. 168; 36. 9.

குளிர், *v.* [§ 57] be gracious, well pleased, 10. 52, 72; 11. 57; 13. 42.

குறி.

I. *n.* sign; name, 2. 91; 4. 114; 40. 13; 41. 23; 51. 7. [*Nāladi*, p. 337.]

குறிக் கொள், understand the sacred sign, 23. 30; 45. 11.

குணக்குறியோன், one possessed of good qualities, 13. 46.

II. *v.* [§ 64], indicate.

குறி|ப்பு, *n.* intention; will, 5. 146, 219; 6. 133; 24. 30; 45. 11.

குறு|மை, smallness. [See குறு, குறும், குற்று, குன்று, குறிய, கூறு, § 131.]

குறு|வேர், sudden, hot perspiration through emotion, 5. 227.

குறுக்|காடு, underwood in a forest, 6. 81.

குறு|கு, *v.* draw nigh to, 5. 151; 22. 16.

குறை, *n.* deficiency: குறைவு, குறைப்பாடு, 17. 16, 36; 22. 16, 17; 43. 13.

குற்றம், *n.* a fault: பிழை, 6. 113; 8. 117; 33. 11.

குற்றாலம், a Çaiva shrine, 2. 91; 39. 11. [See NOTE.]

குன்று, I. *v.* diminish, 6. 105; 10. 32; 15. 7. [குறு, *Nāladi*, p. 337.]

II. *n.* a (tapering) hill, 4. 98; 5. 96; 6. 76, 105; 22. 17, 35; 27. 1; 33. 11, 26.

குனி, *v. a.* and *n.* [§ 64], bend, dance, 5. 51; 32. 41; 40. 3.

குனிப்பு, a dance, 10. 12.

குனிப் போன், a dancer, 3. 102.

கூசு, *v.* be timid, shrink back abashed; 'that even celestials fear to praise,' 7. 2.

கூடம், *n.* [S. KŪṬA], 'hut,' i.e. the body. Comp. கூடு, குடி, குடில்.

நடை|க்|கூடம், a walking tenement, 25. 13.

கூடல், *n.* a name of Madura, =any gathering together, a confluence of rivers: கூடுதல், 4. 91. [See Tiruvilai. 9, 19.]

கூடு, I. *v.* join, embrace; be possible, fitting, 5. 219, 399; 8. 98; 13. 46; 15. 3; 26. 5, 7; 34. 20; 50. 4, 7, 12.

II. *n.* [S. KUṬ = curve], a cage; the body, 19. 21; 40. 3.

புழுக்|கூடு, 5. 220, 224, 399.

கூட்டம், *n.* an assemblage: குழாம், 5. 98; 25. 35.

கூட்டு, I. *v. a.* [§ 160, from கூடு], join, gather, collect, 6. 175; 14. 32; 26. 4, &c.

II. *n.* assemblage; connection, 12. 56, 64.

கூட்டோடு, completely, 23. 30.

கூத்து, *n.* [S. GŪRD, *Kurral*, p. 332], a dance: நடனம், நடம், 3. 102; 5. 121; 51. 7. See NOTE VI to 'life.'

கூத்தன், கூத்துடையான், the dancer, 5. 170; 7. 46; 15. 4; 43. 9; 51. 7.

கூத்தாட்டு, the dance, 50. 10.

கூ|ப்பு, *v. a.* close, clasp hands in worship: குவி, தொழு, 20. 15.

கூ|ம்பு, *v. n.* close up. Comp. கொம்பு.

கூரை, *n.* a thatched roof; a hut, shed, cottage: பொய்க் கூரை, 'of the body,' 26. 25.

கூர்|மை, *n.* sharpness.

கூர், *adj.* intense.

கூரிருள், 3. 102.

கூர், கூரு, *v.* be intense.

கூரப்|பாடி, singing with concentrated devotion, 13. 28.

This verb is generally added to nouns, as களி, அச்சம், அன்பு, நினைவு, &c., 7. 57; 45. 35.

கூர்த்த நயனக் கொள்ளை, 'the plague of piercing eyes,' 4. 35.

கூலி, *n.* daily wage, 8. 47.

கூவிளம், Bēl, Indian pomegranate: *Crataeva Marmelos, L.*; a tree sacred to Çivan, 17. 37. [See Ainslie, vol. ii. pp. 86–88, where it is called கோவலாம் (கோ may be correct?). S. VILVA (or BILBA), *Aegle Marmelos*. T. MĀRĒḌU.]

கூ|வு, *v. a.* and *n.* call: கூப்பிடு, 3. 148; 20. 9; 25. 3; 28. 8; 33. 16.

கூவாய், call Him! 18. 4, &c.

கூய் for கூவி, 5. 181. கூம் for கூவும், 18. 37.

கூவிடு, 24. 30. [இடு.]

கூழை, *n.* [S. KŪLA], the rear of an

army: கடைக்கூழை, 46. 7; women's back-hair? கூழையர், 24. 17. See குழல்.

கூறு.

I. *v.* proclaim, publish, tell out, impart: இயம்பு, பகரு, உரை, 19. 38; 33. 16, 17.

II. *n.* share, part: பங்கு, பாகு, 2. 107; 51. 31.

கூறன், 3. 64; 5. 266; 33. 6; 39. 2; 40. 37.
கூறுடையான், 2. 26; 5. 66.

கூற்று, *n.* Yaman: கூற்றம், கூற்றன், கூற்றுவன், 5. 180; 6. 98; 13. 57; 35. 37; 36. 37.

கெடி, *n.* glory.

கெடிவீர், O noble ones! 34. 18.

கெடு.

I. *v. intr.* [§ 68; see *Nāl.* and comp. S. KHID. See also கேடு], perish, be destroyed, 5. 128; 11. 69–72; 14. 36, 39; 24. 32; 26. 18; 43. 11; 50. 13.

II. *v. tr.* [§ 64], destroy, 1. 6; 5. 128; 11. 67; 31. 39.

கெட்டேன், I ruined one, 10. 26.
கெட்டது, my ruined state, 33. 12.
கண்கெட்ட, blind, 5. 211.

கெண்டை, *n.* carp-fish: கயல், 41. 38.

கெழு, கெழுமை [S. KĀÇ; see கேழ், கேள், கிளர்], splendour.

கெழுமுதலே, O source of light! 21. 15. Hence *v.* கெழுமு, கெழுவு. The root indicates 'connection; light.' Its forms are கெழும், கேழ்.

கெளிறு (கேடிறு), *n.* a large fish, 2. 17. [Comp. S. KHALIÇA.]

கேடு, *n.* destruction, 5. 109, 228, 321; 12. 28; 19. 17; 50. 13. [கெடு.]

கேடுபெடு, 10. 26.
கேடன், a destroyer, 34. 2, 13; one ruined, 30. 10. [See வினை.]

கேதம் [S. KHĒDA], distress: துன்பம், 3. 78; 31. 39; 43. 36. Comp. கேடு.

கேவலம், *n.* [S. KĒVALA], absoluteness, isolation, 43. 24.

கேவேடர் [S. KĒVARTA], a fisherman, 2. 17. [See Tiruviḷai. 57; Note on 8. 11.]

கேழல், *n.* swine, boar, hog: பன்றி, 43. 24. [Tiruviḷai. 45.]

கேழ்.

I. brilliance, 8. 103. See கெழு-மை.

II. comparison. Comp. கேள்.

கேழில், incomparable, 7. 30.

கேள்.

I. *v. a.* [§ 70], hear; ask; obey, 5. 109, 111, 302; 8. 31, 67; 26. 13.

கேள்|வி, *n.* hearing, 5. 313.
கேட்|பி, *v.* [§ 160], cause to hear, 5. 111.

II. affinity, kinship: கெழு, கேழ்.

கேள்வன், *n.* husband, 9. 51. [? From கிழவன்.]

கை.

I. *n.* a hand: கரம், 3. 162; 5. 2, 4, 288; 7. 73; 8. 13; 14. 20; 35. 26.

கையாய்! 23. 34.
தொழுதகை, a worshipper, 4. 131.
கைக்கொள், wield, carry, 2. 110; 19. 28.
கை|தரு, *v.* help, 4. 89.
வனைக்|கையான், Vishṇu, 23. 39.
கைம்மாறு, recompense: பிரதியுபகாரம், 22. 6, 40; 48. 4.

II. trunk of an elephant: தும்பிகை, 5. 161; 6. 94.

III. place; space, 3. 78.

கையற, completely, so as to fill up the void, 8. 76.

கையன் = கயன், a base fellow, 23. 2. [See K. and N. Lex.]

கைலை [S. KAILĀSA], Çivan's paradise: கயிலை, 2. 146.

கொக்கு, *n.* a heron, 11. 77. [Tiruviḷai. 48.]

கொங்கு, *n.* perfume, 7. 66.

கொங்'குண்|கருங்'குழலி . . ., 'having coils of dark hair that drinks in perfume,' 16. 53.

கொங்கை, *n.* the bosom, 2. 16; 5. 300; 7. 52; 14. 33.

கொங்கையர், women, 6. 5.

கொடி = விருது, துவசம் [from கொடு, crooked, flexile. S. KŌṬA], I. a flag, banner, 2. 104; 9. 10; 19. 38, 40; 25. 1.

கொடி|மங்கை, a place, 18. 10.
வெல்கொடியோன், 4. 95; 9. 63.

II. a creeping plant, 6. 77; 33. 6.

கொடிறு = குறடு, pincers; jaws; an elephant's jaw, 4. 63.

கொடு.

I. *v.* [§ 64] = ஈ, தரு, அருளு, give, 2. 88.

கொடை, *n.* a gift [? for கொடி], 36. 32.

II. *adj.* = கடு, evil, base, cruel, severe, 33. 1, 2; 50. 15. Comp. கடை.

கொடு|மை, *n.* [§ 131], cruelty, 5. 339.

கொடும், fierce, 6. 76.

கொடிய, கொடியேன், 3. 171; 5. 212; 32. 40.

III. for கொண்டு, 7. 14; 51. 26.

கொட்கு, *v.* [§ 62; *Kurraḷ*, 663], send whirling away, 3. 12.

கொட்டு, *v.* [§ 62], strike on a tambour.

In xi. கொட்டாமோ seems to be the Telugu imperative, first person plural: KOṬṬĀMU, 'strike we!'

கொண்டல், *n.* a cloud: மேகம், 30. 17. Comp. 3. 65–95.

An epithet of Çivan: மேகன். [Comp. Tiruviḷai. 19.]

கொண்டன்று = கொண்டது. In 40. 4, 8, &c. = கொண்டேன்.

கொத்து, *n.* cluster, 6. 119.

கொந்து for கொத்து, 18. 37; 51. 22.

கொம்|பு, *n.* a branch, bough: கொப்பு, 6. 76; 18. 24; 40. 21, 37.

கொம்பர், *n.*, = கொம்பு, கொழுகொம்பு, 5. 266; 6. 77.

கொம்|மை, roundness: திரட்சி, 40. 37.

கொய், *v.* [§ 57], pluck, cull: பறி, 13. 4, &c.; 41. 25; 42. 22.

கொய்யாமோ? = கொய்யா (மல்இருப்போ) மோ = கொய் வோமாக! It may be a Telugu form: ĀMU + Ō.

கொல்.

I. *v.* [N. Lex.], kill, destroy, 5. 384; 9. 70; 12. 9, 64.

II. கொல்|லோ, an expletive, generally with an interrog., 5. 329; 22. 37.

என்று கொல் லோ, 'When, ah! when?' 27. 4, &c.

கொவ்வை, *n.* a creeper, a kind of *Bryonia*, 6. 5: கொவ்வைச் செவ்வாய்.

கொழி, *v.* [§ 64], sweep down, carry away—as a torrent, 3. 84; 6. 187. Comp. கழி.

கொழு—மை. The idea is 'luxuriance, softness, tenderness.' See குழு, கழு [§ 131 *f*].

கொழு|ந்|தேன், 6. 144. கொழு|ஞ்|சுடர், 22. 17.

கொழு|மணி, 6. 104, 105. Comp. கழு|மணி.

கொழு|நன், husband, 9. 12.

கொழு|ந்து, tender shoot, 5. 270.

வெண்மதிக் கொழுந்து, 6. 14. Comp. 6. 138.

கொள|வு, *v.* kindle; burn up, 6. 73.

கொள்|ளி, *n.* a fire-brand, 6. 33.

கொள்ளை, *n.* pillage, booty; pestilence, 4. 35.

கொள், *v.* take, receive, acquire, comprehend, 3. 112; 5. 5, 181; 22. 37, &c.; 36. 9–11; 46. 4. [Corr. to கொடு, § 56. (III).] See ஆள்.

கொச்|சோ, 6. 5.

என்கொண்டு, by what means? 5. 216, 352.

கொண்டது, what (it) has seized, 4. 63; 22. 37. [But see கொண்டன்று.]

கொள்|கை, *n.*, கோள்(ட்)பாடு, tenet; fact, 2. 8, 30, 45, 61; 5. 180.

மணிகொடி(ச்நி)ல்லை, 'Tillai that *contains*, holds, Çivan, the Dancer—my gem,' 31. 4, &c.

கொற்|றம், *n.* victory: வெற்றி; from கொல், 9. 63.

கொற்றக் குதிரை, a royal charger, 8. 116.

கொற்றச் சிலை, 6. 113.

Nig. கொற்றமே[1] வன்மை[2] வெற்றி / கோளரியன்[3]—மூப்பேர்.

கொன்றை, *n.* a tree: *Cassia fistula*, 8. 94, 97; 9. 73; 13. 17; 34. 39. It has long fragrant yellow leaves. [Ainslie, vol. i. p. 61.]

பொன்னின் மின்னும் கொன்றை, 'cassia that gleams like gold,' 6. 114.

கொன்றையான், Çivan, 5. 182.

[கண்ணி கார்நறுங் கொன்றை; காமர் வண்ண மார்பிற் றாருங் கொன்றை:
'His chaplet *cassia*, whose perfume fills autumn-groves;
And *cassia-garlands* bright His beauteous breast adorn.'—Perun-dēvanār, புறநானூறு, 1.]

I. கோ, *n.* a king, god: அரசு, 4. 157; 5. 116–119; 8. 47; 9. 28; 13. 20; 33. 6, 10; 36. 37; 37. 5. See கோன், கோமான், கோனவன்.

II. as *adj.* great; beauty, 2. 72.

கோ|கழி, a Çaiva shrine. = திருவாவடுதுறை, the great estuary: பெருந்துறை, 1. 3; 4. 157; 18. 24; 48. 3, &c.

See கோயில் [கோ + இல்], a palace, temple.

III. *v.* [§ 64], link to, string on, 47. 11.

கோங்கு, *n.* the silk-cotton tree, *Bombax gossipinum*, 39. 2.

கோடி, *n.* [S. KŌṬI], ten millions, 3. 4; 4. 44; 16. 14.
[For கொடி, a banner, 2. 104.]

கோடை, *n.* the intense heat of the hot season, 3. 71.

I. கோண், *n.* [S. KŌṆA], a curve, 16. 29.
கோணூர் பிறை, the much-curved crescent moon, 35. 37.

II. கோணு, *v. n.* bend. See கோடு.
கோணுதல், 4. 70.

கோது, *n.* fault, impurity, 7. 39; 19. 40, 25; 43. 2.
கோதாட்டு, *v.* purify, 7. 19, 66; 8. 117; 19. 10; 23. 30.
கோதிலா, pure, 22. 17; 31. 20.

கோதை, *n.* a wreath of flowers: கோதைக்குழல், 7. 53.

கோ|த்தும்பி, the dragon-fly, *Euplea splendens*, 10. 4, &c. See கோ and தும்பி.

கோபம், *n.* [S. KŌPA], anger: சினம், 3. 73.

கோமளம், *n.* [S. KŌMALA], tenderness, 5. 270; 6. 77; 41. 23. [Or, by met. = உமை.]

கோ|மான் = கோ, king, 5. 55; 7. 63; 43. 9; 45. 10; 48. 3.

கோயில், *n.* [கோ + இல்], a palace, temple, 5. 55, 382; 9. 15, 19; 12. 9; 22. 39; 37. 21, 37.

கோல்.

I. *n.* beauty: கோல் வளையாள், 11. 77; 51. 22. Comp. கோலம்.

II. branch of a tree: மரக்கொம்பு.
கோற் றேன் = கொம்புத்தேன், honey from the bough, 3. 157; 19. 25; 34. 29.

கோலாலம், *n.* [S. KŌLĀHALA], ? = கோலாகலம், uproar, 12. 29.

கோலம்.

I. *n.* [S. KŌLA, GŌLA], majesty, splendour, beauty, seemly array, form, 2. 30, 72; 5. 170, 257; 7. 19 (*adv.*); 8. 50; 10. 72; 18. 10; 30. 16, 17; 43. 7.
கோலங் குளிர்ந்து, in auspicious majesty, 13. 42.
கோலச் சடையான், 14. 50; 16. 43.
கோல மறை யோன், 33. 40.

II. epithet of Çivan, = 'form unique,' 5. 170.

III. a raft: தெப்பம், புணை, 50. 12.

கோவணம், *n.* [S. KAUPĪNA], a small waist-cloth, 12. 2.

கோழி, *n.* domestic or wild fowl: சேவல், 7. 29; 20. 9.

கோள். See கொள்.

கோன், *n.* a king: கோ, கோ|மான், 1. 9; 2. 40; 5. 59, 118, 119, 219, 339; 7. 50; 9. 7; 10. 1, 52; 16. 11; 19. 1, 17, 25, 37; 33. 16, 40; 43. 9.
கோனவன், 8. 83; 13. 46.

கௌ = (கவ்வு).

கௌரி, *n.* [S. GAURI], a name of Çatti, 9. 3.

கௌவு, *v. a.* grasp, take, 3. 133. [கவ்வு.]

ச

சகம், *n.* [S. JAGAT], the world: உலகு, 4. 68; 21. 10; 41. 35.

ச|கலம் (சகளம்), [S. ÇAKALA]: (1) all; (2) material being.

ச|கலர். NOTES IV, XII.

I. சங்கம், சங்கு, *n.* [S. ÇAṄKHA], a conch-shell, 7. 51; 9. 53; 20. 9; 49. 57.
வெண்|சங்கு, 7. 29.

II. *n.* an assembly [S. SAM + GĀ], 43. 39. [See திருவிளையாடல், 51, 55, 56.]

சங்கமம், *n.* [S. SAM + GĀ], association; opposed to தாவரம் [S. STHĀ]: that which has power of locomotion, 1. 30.

சங்கரன், *n.* [S. ÇAṄ-KARA = maker of bliss. Comp. ÇAM-BHU], an epithet of Çivan, 5. 241, 256; 10. 25; 22. 37; 23. 10; 44. 6. (= சுகத்தை உண்டாக்குவோன்; but from S. ÇAM + HṚI = destroyer. See Tiru-aruḷ-payan I. 8, 9. NOTE XII.)

சச்சையன், *n.* the essential Being, 6. 120, 121.
எல்லாப் பொருள்களுள்ளுஞ் சாரமாயிருப்பவன். [S. SAÑJAN.] சச்சை = சத்தை = சாரம், essence.

சடை, *n.* [S. JAṬĀ], top-knot of braided hair, 5. 256; 6. 144; 12. 26, 27; 33. 3; 34. 7, 24; 39. 5.
சடை|ப்|பிஞ்ஞகன், 23. 27. கற்றை வார் சடை, 35. 2.
சடையவன், 6. 4. சடையப்பன், 8. 64.
கொன்றைச் சடையான், 16. 32.

சட்டம், *n.* rule, regulation, 30. 6. [Perhaps S. SHASH, SHAṬ.]

சடு [S. ÇAṬH], evil, 10. 25 (?).

சண்டம், *n.* [S. CHAṆḌA], violence.

சண்ட|மாருதம், a hurricane, 4. 55.

சண்டேசுர|நாயனார் [S. CHAṆḌĀ + ĪÇVARA + NAYANA = 'Dūrgā's Lord's devotee'], a devotee, 15. 25–28; P. Purāṇ. III. (vi), vol. i. p. 512.

சதுர், *n.* [S. CHATURA; comp. சாதுரியம்], (1) ability, cleverness: சதுரப்பாடு, சாமர்த்தியம், 4. 71; 5. 56; 12. 30, 74; 36. 5.

சதுர்பட, cleverly, 2. 28. சதுரன், சதுர், 22. 37; 43. 39. சதுரப்|பெருமான், 24. 10.

(2) four [S. CHATUR].

சதுர்|முகன் = நான்|முகன், Brahmā: அயன், 14. 18.

சத்தி [S. ÇAKTI], 'energy,' 4. 44; 9. 1. See introduction to 7, and NOTE XIII.

In Çiva-ñāna-bōdham, p. 59, is a valuable excursus on Çatti.

சந்தனம், சந்து, *n.* [S. CHANDANA], sandal-wood: *Santalum album*, 3. 89; 4. 203; 17. 29.

சந்திரன், *n.* [S. CHANDRA], = சோமன், the moon-god, 8. 85; 12. 13; 13. 58. In the slaughter at Dakshan's sacrifice he lost his head.

சோமசந்திரன், a name of Çivan.

சந்திரத்தீபம் [S. CHANDRA-DVĪPA], a shrine so called (?), 2. 97.

சமயம், *n.* [S. SAM + I = together], sect, 3. 17, 79; 11. 65; 15. 21; 43. 9.

சமயவாதி, *n.* sectarian disputant, 4. 52.

சயம்.

I. [S. JAYA], victory, 2. 58.

சய|சய! [S. JAYA-JAYA], victory! 4. 8; 5. 3, 248. See வெற்றி, வெல்க.

II. *n.* [S. KSHAYA], destruction, 12. 16.

சரடு, *n.* [S. SARIT], a thread, string, 12. 2.

சரணம், *n.* [S. CHARAṆA], a foot; support, 4. 105; 10. 34.

சரண், *n.* refuge: அடைக்கலம், 5. 257; 30. 23.

சரதம், *n.* [S. ÇRADDHA, √ÇRAT], faith; devotion: சிரத்தை, 4. 51.

சரி, *v.* [§ 57], be overturned, 14. 13.

சலம்.

I. *n.* [S. JALA], water, 12. 6, 7.

II. malice [S. CHHALA], 12. 6, 7, 18. [Comp. Muir, vol. v. p. 365.]

சலந்தரன், *n.* [S. JALANDHARA], an Asura slain by Çivan, 12. 69.

சலி, *v.* [§ 64; S. CHAL], be weary; spent, 4. 59; 49. 58.

சலி|ப்பு, *n.*, 2. 139; 11. 70.

சவலை, *n.* [S. CHAPALA], fluctuation: சவலைக்கடல், weakness, as of an infant, 11. 66; 50. 17.

சழக்கு, *n.* fault; ignorance; falsehood: சழக்கனேன், 30. 6.

சா, *v. irreg.* [§ 58], die: இற, மாள், 3. 165; 5. 12, 13, 72, 335; 14. 17; 35. 25; 50. 23.

செத்திலர், 23. சாம் = சாகும், 5. 56.

சாதல் = சாவு, death, 30. 23; 51. 29.

சாகரம், *n.* [S. SĀGARA], a sea, 4. 25.

சாடு, *v.* deviate; 'the overturned offering,' 14. 13.

சாதி, *n.* [S. JĀTI], tribe, caste, 15. 26; 31. 17; 49. 58.

சாத்திரம், *n.*, = நூல், கலை [S. SĀSTRA], science, 2. 96; 4. 51; 11. 65.

சாத்து.

I. *n.* acclamation, with loud acclaim. In 2. 28, Com. says குதிரைச்சேவகன். If so, from S. SĀRATHI; 43. 39; 45. 18. [Comp. சாற்று and S. SĀDHU.]

II. *v.* apply, put to, close, 12. 8.

சாந்தம், சாந்து, *n.* [S. ÇĀNTA], aromatic fragrant paste, 2. 31; 4. 203; 6. 120; 10. 70; 41. 6.

சந்தனச் சாந்தினர், those anointed with sandal-wood paste perfume, 17. 29.

சாய், *v. tr.* and *intr.* bend, bow, 5. 25.

சாயா அன்பு, undeviating affection, 4. 86.

சாயல், *n.* beauty, 4. 31.

Nig. சாயல் என்பது மென்பாடு
தரும் அழகு உடனே மென்மை.

சார் = சேர், *v.* [§ 60], cling; approach, draw near, 1. 87; 4. 71; 5. 56; 7. 50; 10. 34; 11. 50; 21. 28; 27. 3; 36. 5; 45. 8.

சால், *v.* [§ 70], abound: சால, சாலவும்,

much, abundantly, utterly, 16. 44; 19. 38; 25. 24; 33. 36.

சாழல், *n.* a woman's play: திருச்சாழல், 12. See introduction to 12.

சாற்று, *v.* speak, declare: பகைசாற்று, 14. 22; 36. 5. Comp. சாத்து.

சிகாமணி, *n.* [S. ÇIKHĀ-MAṆI], gem worn on the crest: Çivan, 30. 18; 49. 56.

சிக்கென, *adv.* [§ 273, என = என்று], tightly, 5. 130; 36. 40; 37. 4, &c.

சிட்டு, *n.* excellence, 10. 28.

சிட்டன், *n.* [S. ÇISHṬA], the excellent one; pl. சிட்டர், saints, 9.74; 10.28; 30.7; 42.6. Comp. விசிட்டர். Sometimes confounded with சித்தர்.

சிதடர், *n.* blind men, ignorant persons: குருடர் [சிதடு = குருடு], 51. 33.

See புறநானூறு, 73. 7: துஞ்சு புலி யிடறிய சிதடன் போல, like a blind man that has stumbled over a sleeping tiger. See, also, the same 28. 1, where சிதடு, உறுப்பில்பிண்டம், கூன், குறள், ஊமம், செவிடு, மா and மருள் are the eight imperfect forms in which a human embryo may develope.

சிதலை, *n.* white ants: சிதல், கறையான், 6. 163. [See N. Lex.]

சிதை, *v. tr.* [§ 64], destroy: கெடு, 15. 25; 33. 7.

v. intr. [§ 57], perish, 25. 9.

சித்தம்.

I. *n.* [S. CHITTA], mind, as seat of volition, 3. 41; 7. 57; 11. 64; 15. 22; 17. 10, 11; 31. 27.

சித்தமலம், 51. 3. சித்தமழகியார், 7. 12.

சித்தவிகாரம், changeful moods of mind, 10. 23.

II. *n.* [S. SIDDHAM], assurance, 4. 42; 42. 40.

சித்தன், *n.* [S. SIDDHA], the perfect, the perfecter; an epithet of Çivan, 29. 31; 37. 30; 46. 7.

சித்தி, *n.* [S. SIDDHI], (1) a name of சத்தி, 9. 3; (2) a supernatural gift, 2. 93; 49. 39. [See T.Va. Ūr. Pur. IV. 93.]

சிந்தனை, thought: சிந்தை, 1. 47, 82; 5. 101; 20. 19; 45. 33; 47. 11.

சிந்தி, *v.* [§ 64], think, 5. 100, 312; 8. 100; 45. 33; 47. 37.

சிந்து.

I. *v.* perish: சிந்தாத, 15. 51; 49. 21. A play on சிந்தாமணி.

II. scatter, 8. 88; 9. 9.

சிந்துரம், *n.* [S. SINDŪRA], vermilion, 18. 20.

சிந்தை, *n.* [S. CHIT, CHINTĀ], thought, mind: சிந்தனை, சித்தம், 1. 17, 19; 5. 312, 313; 10. 57; 17. 19; 19. 13; 22. 19, 39; 23. 15; 30. 18; 47. 43.

சிந்தையர், 19. 23.

சிரம், *n.* [S. ÇIRAS], = சென்னி, தலை, head, 1. 10; 13. 22; 14. 37, 56; 22. 22.

சிராப்பள்ளி, *n.* Trichinopoly, 4. 154. [Tiru-çirā-paḷḷi.]

சிரி, *v.* [§ 64], smile, deride, mock, 4. 68; 5. 232; 11. 12; 21. 32, 33; 32. 41.

சிரிப்பி, *v.* [§ 160], cause to deride, 6. 192, 193.

சில, some. [See K.; N.; Nan. Sūt., 170.]

In 7. 6, 25, இவையுஞ்சிலவோ? 'Are these mere trifles?' Comp. சிற், சிறு, சின்.

சிலம்பு.

I. *n.* an ankle-ring worn by dancers, 2. 53; 7. 51; 9. 53; 11. 80; 13. 69; 41. 15.

II. *v.* tinkle, sing; sound (as a சிலம்பு), 7. 29, 47, 51; 8. 73; 13. 69; 41. 15. See ஆர், ஒலி.

சிலிர், *v.* [§ 64], rise, bristle as hairs on the body from emotion, 4. 83. So சிலிர்சிலிர், 27. 31. See உரோமம், மயிர்.

சிலை, *n.* [S. ÇILĀ], a bow: வில், = a mountain bent as a bow, 5. 51; 6. 40, 113.

சிலையன், 23. 12.

சிவம், *n.* [S. ÇIVAM, √ÇVI], blessedness, 5. 19; 8. 33; 11. 10, 16, 17; 15. 6; 51. 3, 339.

சிவகதி, 6. 164.

v. n. [§ 66], be red: செவ. See செ.

சிவன் (சிவம்), *n.*, 1. 12, 17; 3. 56, 62; 5. 34; 7. 12; 11. 25; 22. 8.

சிவப்புரம் = கைலாசபுரி, Kailāça, 19. 11.
சிவப்புரத்தரசே ! 13. 61; 22 and 28 *passim*.
சிவப்புரன், 1. 63. சிவப்புரககர், 25. 33.
சிவப்புராணம், 1. 19.
சிவலோகன், 5. 331; 33. 7, 20.
சிவபதம், 31. 11.
சிவாநுபவங்கள், 49. 62. See அநுபவம்.
சிவிகை, *n.* a palanquin, litter, 10. 30; 51. 35. [*Kurraḷ*, 37.]
சிற, *v.* [§ 66; S. ÇRĪ; comp. சீர்], in glory, excel, 1. 47, 61; 35. 31.
சிற|ப்பு = சீர், glory, 3. 8.
சிறவே, 5. 344; 4. 181.
சிறகு, *n.* wing: சிறை, இறகு, 19. 13.
சிறு, *adj.* [§ 131], small, mean: அற்ப. Comp. சில, சின்.
சிறு|மை, *n.* meanness, 4. 77; 5. 34; 24. 5.
சிறி:
சிறியேன், 1. 58; 5. 70; 6. 145. சிறியோம், 45. 1.
சிறிய, little things, 3. 6.
சிறு:
சிறு|நகை, 5. 205. புன்னகை, 2. 143.
சிறுகுடில், 26. 37. சிறுநெறி, 51. 6.
சிற்ற்:
சிற்றுயிர், short-lived mortals, 6. 199.
சின், 6. 17.
சிறை, *n.* restraint, imprisonment, 3. 89; 6. 188; 22. 19; 23. 24.
சிற்றம்பலம், *n.* [S. CHIT = heart, soul], the hall at 'Chillumbaram': அம்பலம் for அம்பரம், 7. 54; 9. 74.
சிற்றம்பலவன், 5. 267.
சினம், *n.* wrath: கோபம், 14. 28.
காய் சின ஆலம் உண்டாய், 6. 200.
சினமால்விடை உடையான், 34. 11.
சினவேல், 11. 40.
சினப்பதம், angry word, 26. 39.
சின்னம், *n.* [S. CHINHA], sign, clarion-sound, 7. 26.

சீ.
I. *n.* [S. ÇRĪ], glory. See திரு.
II. reproach, 10. 47.
III. matter, pus, 25. 9.
சீசி, *inter.* Fie! Fie! 7. 6.
சீதம், *n.* [S. ÇĪTA], coolness: தண்மை, குளிர், 20. 19.
சீதப்புனல், 7. 54; 22. 32.

சீர், *n.* [S. ÇRĪ], excellence, rectitude, dignity, glory: சிறப்பு, மேன்மை, 1. 15, 24; 7. 57; 13. 4, 29, 60; 15. 7, 10; 16. 1; 28. 2; 29. 3, &c.; 36. 27.
சீரிய, 18. 8.
சீர்கள், 'Thy glorious excellence,' 5. 396.
சீர்|ஆர், 'all-glorious,' 1. 15; 8. 105; 13. 69; 16. 1; 19. 2.
சீர்|பாடல், an auspicious song, 11. 52.
சீரில், 5. 313.
சீரடியோம், Thy devoted ones, 7. 34.
சீரான், சீரோன், சீருடையான், 1. 10; 7. 25; 19. 22; 22. 8; 47. 29.
சீரேறடியார், true servants, 5. 211; 6. 192; 49. 62.
சீலம், *n.* [S. ÇĪL], goodness, virtue, 7. 19; 16. 46; 18. 11; 30. 18; 43. 8; 50. 9.
சீறு, *v.* be angry, 6. 193.
சீற்றம், *n.* wrath, 35. 37.

சுடர்.
I. *v.* gleam, 6. 127; 34. 23; 42. 4.
சுடர் பொற் குன்று, an epithet of Çivan, 27. 1.
II. *n.* lustre; a heavenly body: காந்தி, 1. 38, 62, 80; 2. 112; 3. 77; 5. 252; 6. 151; 18. 17, 31; 25. 38; 27. 14; 34. 12, 23; 37. 19.
சுடு, *v.* [§ 68], burn, inflame, 5. 157; 6. 127.
சுடுகாடு, burning-ground, 6. 151, 195; 12. 9.
சுண்ணம், *n.* [S. CHŪRNA], fine powder of aromatics: கதமபப்பொடி, 10. 16. See 9.
சுந்தரம், *n.* [S. SUNDARA], beauty: அழகு, குழகு, 2. 93, 99; 9. 9; 18. 17.
சுந்தரன் = அழகன், a name of Çivan, 4. 203.
சும, *v.* [§ 66; S. KSHAM], bear, 2. 47; 8. 43–48; 30. 5; 34. 38.
சுர, *v.* [§ 66; S. SRU], *used in both neuter and active senses*, 3. 59; 7. 64. Comp. சோர், சரி.

சுர்.
சுரி, *v. n.* [§ 57], curl. Comp. சுழி.
சுரிகுழல், curling locks, 29. 17.
சுருள், *n.* curl, ringlet, 24. 5.
சுருட்டோடு, 10. 69. [தோடு.]
சுருங்கு, *v. n.* shrink, 6. 167.

சுருக்கு, *v. a.* diminish; waste (?), 6. 89; 7. 61; 37. 10. Comp. சிறு.

சுரை, *n.* a bottle gourd: *Cucurbita lagenaria, used for lutes*, 32. 38.

சுவடு, *n.* stirrup (?), 18. 23; trace, mark, 11. 27; 29. 17.

சுவர், *n.* [M. ÇUVAR], a wall, 26. 25.

சுவர்க்கம், *n.* 'Svarga, the paradise of Indra,' 4. 213.

சுவை, *n.* savour; sweetness, 3. 25; 9. 58; 20. 25; 27. 15; 29. 22; 38. 2; 49. 49. [See N. Lex.]

சுவைதரு, 3. 158.

சுழலு, *v.* [§ 56. (III)], revolve, be whirled round [K.], 6. 116, 127; 50. 10. Comp. சூழ், சுருள், சுற்று.

சுழி.

I. *v.* whirl, 3. 85; 4. 55; 24. 15; 26. 26.

II. *n.* an eddy, 3. 84; 51. 8.

சுறா, சுறவு, *n.* sword-fish, shark, 5. 106; 24. 15.

சுற்று, *v.* throw around, gird, go round, 3. 144; 6. 119; 8. 118. See சுழ், சூழ்.

சுற்றம், *n.* kindred, environment, 4. 48; 8. 118; 11. 42; 13. 2, 5; 41. 17; 45. 9. [See *Kurraḷ* and *Nālaḍi.*]

சுற்றங்கள், relationships, 13. 2.

சுற்றிய சுற்றத்தொடர்வு, 8. 118. [உறவு, உறு.]

சுனை, *n.* spring, fountain, 7. 48.

சூக்கம், *n.* [S. SŪKSHMA], what is subtle, spiritual: opp. to தூலம், 3. 10; title.

சூடகம், *n.* a bracelet: கைவளை, 9. 25.

சூடு, (1) [S. CHŪḌĀ]; (2) see சுட்; (3) *v. intr.* wear, assume, wreathe oneself with, 5. 123; 8. 97; 34. 23.

சூட்டு, (*trans.*) crown, adorn with wreath, &c., 5. 123.

சூரியன், *n.* [S. SŪRYA], sun: அருணன், அருக்கன், 14. 43; sun of grace, 20. 6. Comp. பகன்.

சூலம், *n.* [S. ÇŪLA], Çivan's trident: கழுக்கடை, மழுச்சூலம், மூ|விலைச்|சு லப்|படை, 9. 67; 10. 71; 39. 5.

சூழ், *v.* [§ 57], surround, 3. 100, 144; 4. 58; 7. 55; 8. 32; 18. 17; 20. 3; devise, 5. 79, 228. Comp. சுழி, சுற்று.

சூழ்த்த for சூழ்ந்த, 5. 63.

சூழல், a company, 24. 17.

சூழ்தரு = சூழும், 34. 31. See தரு.

சூறை = சூறாவளி, a whirlwind, 3. 10. Comp. சுற், சூழ்.

செ [சே, சிவ; S. ÇIV], the meanings are (1) ruddy; beautiful; (2) right.

செ, செய், செய்ய, crimson, 40. 35.

செக்கர், *n.* and *adj.* redness, red, 27. 31.

செய்யன், the ruddy one, Çivan, 7. 42; 29. 27.

செய்யான், 8. 75.

செய்யவன், one just, impartial, 6. 28.

செய்யதாமரை, 40. 35.

செச்சை = வெட்சி, *Ixora cochinea*, a tree from whose crimson flowers wreaths were made for successful freebooters, 5. 116; 34. 35. [P. P. V.]

செய்ய மேனியன், 6. 123. செய்ய வாய், 19. 13.

செய்யார், 10. 68.

செம், red; right, good, 7. 47; 37. 3.

செஞ்|செவே, an irreg. redup. = completely, 28. 22; 35. 35.

செஞ்|சடர், 3. 77. செந்தழல், 18. 40.

செம்|மை, 37. 11; 40. 38; 51. 33.

செங்|கண், 7. 65; 8. 1; 13. 58; 29. 11.

செங்|கழுநீர், 49. 31. செங்கமலம், 7. 67; 18. 34.

செங்கனி, 9. 54.

செந்|துவர்|வாய், 49. 21. செம்|மேனியான், 8. 51.

செந்|நா|வலர், skilful bards, 34. 3.

செம்பிரான், 5. 267.

செம்|பெருமான், 19. 3; 28. 7.

செம்|பொன், 5. 205; 9. 15, 19, 64. செந்|தீ, 47. 3.

செந்|தார், 8. 89.

செவ்:

செவ்|வாய்ச்சியர், 6. 161.

செவ்|வாய், 2. 142; 5. 73; 6. 5; 8. 99.

செடி, (1) *n.* demerit, sin: செடி|எறு|தீமை கள், 5. 331; 25. 33; 33. 7; 40. 6. (2) a shrub, thick foliage, 29. 19.

செண்டு, *n.* a ball: பந்து. With ஆடு, 9. 69.

செத்து, செத்|தேன், &c., 3. 165. See சா.

செப்பு.

I. *adj.* form of செம்பு: 'of copper.'

II. *n.* a casket of gold, ivory, &c.: செப்பார் முலை பங்கன், 8. 61; 20. 23; 26. 2.

III. *v.* [S. JAP], say.
செப்புவ, 19. 3. செப்புதல், 37. 19.
செ|ப்பம், *n.* correctness, truth: செப்ப மா மறை, 29. 23. See செ.

செய்.
I. *v.* [§ 58; S. KṚI], do, make, 5. 381; 30. 22.
செய்|கை, *n.*, 5. 313.
செயல், *n.*, 11. 44.
II. *n.* cultivated ground: வயல், 40. 33.
செருப்பு, *n.* a slipper, 15. 10.
செர், *n.* a nest: செரு, செருவு, 4. 14. Comp. செறுவு.
செவி, *n.* ear: காது, 7. 2; 23. 15; 28. 19.
செல், *v.* [§ 56. (III)], go, 3. 41; 8. 87; 10. 4, &c.; 11. 1; 34. 27; exist, 1. 30; 6. 175; pass into, 5. 301; 22. 27; 36. 13.
செல்|வது, the transitory, 3. 53; march, 46. 5, 7.
செல்வம், *n.* [N. and K.], wealth, 4. 39; 5. 189; 9. 62, 74; worldly felicity, 10. 65; 29. 3, 27, 31; 34. 25; 37. 3, 19. Opposed to நல்குரவு.
செல்வன், the blessed one: = சிவன், 2. 54; 5. 188; 7. 42; 10. 32; 18. 34.
செல்வர், the blest, 1. 94.
செல்வி, gem, 10. 2; 19. 13.

செழ். Comp. செறி, செழு.
செழி, *v. intr.* [§ 57], thrive, luxuriate; blaze up, 6. 17.
செழு, *adj.* thick; rich; swelling; luxuriant.
செழுமலர், 5. 26; 24. 1; 29. 23.
செழும், 3. 168; 5. 117, 156; 6. 16; 37. 19.
செழு|மதி, 28. 38.

செறி, *v.* be closely crowded; restrained; concentrated, fixed, 35. 29; 36. 13; 41. 37.
செறியும்|கருத்து, thought concentrated in devotion, 40. 15.
செறி|கழற்|ருள், a foot loaded with anklets, 20. 11; 35. 31.
செறிந்தான், 'who dwells immanent,' 8. 76.
செறி|வு, closeness; self-restraint: அடக்கம், 9. 19; 50. 9.

செறு, *v. tr.* [§§ 64, 68], destroy; confine. Comp. சிறை.
புரஞ்செற்ற, 9. 63; 43. 21. செற்றிலேன், 23. 8.
செறுப்பவனே, who dost confine, 24. 7.
சென். See செல்.
சென்னி, *n.* head, 4. 130; 16. 29; 17. 39; 20. 15; 42 title, &c.; 45. 1.
சென்னியர், 17. 38.

சே. See செ, சிவ; S. ÇIV.
I. *n.* a bull, 4. 95; 10. 4.
II. *adj.* red: செ, செய், செம், செவ்.
சே|வடி, the roseate foot, 1. 12; 3. 61; 10. 4; 18. 20; 24. 1; 36. 28, 40; 42. 4, &c.
சேயது, 5. 97.
சே|யிழையீர், ye who wear ornaments of pure gold, 9. 54.
III. *v. neut.* [§ 57], redden, for சிவ, செவ.
சேந்து for சிவந்து.
சேடு, *n.* [S. ÇRĒSHṬA], goodness: நன்மை, 15. 11.
சேட்டை, *n.* [S. CHĒSHṬĀ], work, effort; Indra, &c., 23. 20. [See Muir, vol. iv. p. 97, &c.]
சேட்சியன், the Remote, 3. 41. [சேண்.]
சேண், *n.* breadth, height, distance, 3. 135. [சே.]
சேதி, *v. a.* [S. CHHĒDA, CHHID; comp. கெட்], cut off, 15. 27.
சேய், *n.* (1) distance, remoteness: தூரம். (2) a child: குழந்தை. (3) see சே.
சேயாய்! 6. 87.
சேயோன், சேயான், one remote: சேயன் தூரமாயிருப்பவன், 1. 8, 44; 8. 38; 23. 28.
சேயது, difficult, 5. 97. Opp. to எளிது.
சேய, rare: அரிய, 36. 28.

சேர்.
I. *v.* [§ 57], draw nigh to, arrive at, join oneself to, cling to, 5. 211, 222; 6. 146–149; 24. 1; 33. 3, 7; 34. 27; 45. 33. See சார்.
II. *v. tr.* [§ 64], join, 42. 22.
சேர்மின்களே! 36. 28. சேர்|தரு = சேரும், 6. 188.
சேரலன் = சேரன், king of Çēra, 18. 28.
சேல், *n.* a carp: கயல், கெண்டை, 11. 56; 23. 36; 25. 37. [*Cyprinus.*]
In S. RŌHITA = the red; so சேல் from சே.
சேவை, *n.* [S. SĒVĀ], service, worship.
சேவி, *v. a.* [§ 64], attend, wait on, serve, 21. 23.
சேவகம், *n.* service, 9. 63.

சேவகன், *n.* warrior, horseman, 2. 45, 59, 81; 3. 98; 4. 130; 8. 38; 18. 20; 36. 3; 42. 1, 6.

சேறு, *n.* mire, loam, any paste; sweetness, 20. 3; 27. 6; 34. 31. [See N. 106, and Lex.]

சைவன், *n.* [S. ÇAIVA, from Çiva], Çivan as a guru, 2. 85; 4. 113; 40. 35.

சொரி, *v.* [§ 57; S. SRU, ÇRU], flow down; emit, diffuse, 10. 11; 27. 23.

சொக்கதாக = தூய்தாக, 2. 34. [From சொக்கு = beauty.]

சொல் (சொல்லு).

I. *n.*, = மொழி, 6. 149.

II. *v.* [§ 70], 'The Ancient One beyond utterance,' 3. 40, 111; 18. 3.

சொற்பாலது, what may be spoken with, 15. 16.

சொல்லுதற்கரிய, 22. 33; 49. 49.

சோதி, *n.* [S. JYŌTIS], light: சுடர், ஒளி, 1. 62; lustre, 3. 20; 7. 1; 9. 78; 18. 3; 22. 21, 32, 33; 29. 1; 47. 42.

பரஞ்சோதி, 7. 5; 39. 6.

சோதியன், 1. 72.

மாஎறுசோதி, the sun, 10. 3.

சோத்தம், சோத்து, a corr. of S. STOTRAM; in use = போற்றி,—இழிந்தார் செய்யும் அஞ்சலி, 6. 175; 25. 14.

சோமன் [S. SŌMA], the name is variously applied (see Muir), the moon-god, 14. 38; 15. 43.

சோமி, name of a Çatti, 9. 2. NOTE XIII.

சோர், *v.* [§ 60; S. SRU], drip, ooze, distil, 1. 54; drop, fall, 5. 227; droop, faint, languish, 5. 87, 226. Comp. சுர, சரி.

சோரன் [S. CHŌRA], an adulterer, 5. 226.

சோலை, *n.* a grove: பொழில், 2. 73; 8. 4; 18. 13, 37; 19. 9, 37, &c. [Comp. S. ÇĀLĀ.]

சோழன், a Çōṛa king, 18. 28. [*Nālaḍi*, p. 414.]

சோறு, *n.* boiled rice; anything soft, 15. 28. (சோறுபற்று, be effaced.)

சோற்று [S. SVASTU], hail! 6. 175; 9. 30. See சோத்தம்!

ஞ

ஞாயிறு, the sun: இரவி, சூரியன், 7. 76; 18. 17; 22. 25.

ஞால|ம்.

I. *n.* the earth = மண்; for நாலம், from நாலு, 5. 110, 171; 7. 5, 18; 13. 43; 18. 12; 23. 33; 30. 19; 36. 18 (Vishṇu).

II. for S. JĀLA = deceit, magic, 2. 3; 16. 45; 49. 23; 50. 25.

ஞானம் [S. JÑĀNA], sacred knowledge, mystic wisdom, 1. 38, 39, 40, 75; 2. 74; 24. 3.

ஞானி, 26. 22. ஞானங்கள், 10. 5.

ஞான|நாடகம், 5. 380.

ஞானக் கரும்பின்தெளி, 9. 57.

ஞான|சுடர், 25. 38. ஞான|வாள், 46. 1.

ஞான்று, *n.*, = நாள், a day.

எஞ்ஞான்று = என்று, when?

எஞ்ஞான்றும், ever, 47. 41.

த

தகப்பன், *n.* father, 9. 51. See தம், அப்பன்.

தகர்.

I. *n.* a ram, 5. 13. It was an *Ajamētham* [S. AJA-MEDHA].

II. *v. tr.* [§ 64], shatter, 8. 87.

தக்கன், *n.* [S. DAKSHA], Dakshan, 5. 13; 8. 85; 12. 17; 13. 14, 59; 14. 46; 29. 10. [See Muir, vol. iv. pp. 200, 372, &c., and 9. 69, &c.; 14. 5–48.]

தகு, *v.* [§§ 68, 117], be fitting, 5. 40, 240.

திருத்|தகும், sacred, eminent: மே|தகு, 3. 16, 20, 23.

தகவே, 5. 38; 45. 8. [தகவு = தகைவு.]

தக்கான், any befitting form, 2. 67.

தக்கது, 5. 225; 33. 21. தகேன், 5. 37, (38, 40).

தக்க, befitting, 4. 24. தகை|வு, *n.*, 35. 25.

தகை, *n.* beauty, fitness, 6. 44–48.

நெடுந்தகை, 6. 44, 45.

தங்கு, *v.* abide, 16. 8, &c., 50; 23. 34. Comp. தாங்கு.

தசாங்கம் = பத்தடையாளம் [S. DAÇA, ten, + அங்கம், member], the ten attributes or adjuncts of the king, 19. (title).

தச [S. DAÇA], tenth, 4. 24.

தச்சு [S. TAKSH], the structure, framework, 14. 7.

தடம், *n.* [S. TAṬA], width, extent, 51. 29; a hill.

தட|க்|கை, the palm of the hand; the open hand, 3. 162; 6. 94.

தட|ப்|பெரும், very great, 3. 155. தடமதில், 12. 59.

தடத்|திரை, 5. 105. தடங்கடல், 11. 58.

தடமலர்த்தாள், 24. 22; 35. 23.

தடங்கண், 7. 1; 24. 18.

தடமார் மதில், 13. 55. தடத்தாள, 6. 124.

தடமுலை, [2. 16]; 6. 5; 41. 26.

தடி, *v. a.* [§ 57], cut, 12. 18.

தடுமாறு, *v.* be confused, bewildered, 3. 152; 4. 83; 5. 98; 11. 66; 31. 17; 51. 29. See தலை.

தடை, *n.* a hindrance, 27. 3. [தடு.]

தட்டு, a cant word used for 'utter,' 15. 6.

தட்டுருப்புப்பட்டு, falling to *utter* decay.

தண், தணி, *adj.* cool: சீதம், குளிர், 3. 168.

தண்|மை, coolness, 3. 21. [தட்பம்.]

தண்ணார்தமிழ், soft Tamiṟ, 8. 57.

தண்டளிர், 6. 117. தண்மலர், 5. 17.

தண்வயல், 20. 3. தண்பாண்டிநாடு, 8. 57.

தண்புனல், 6. 121. தண்|ணீர், 2. 58.

தணியாய்! Thou art the cold! 1. 36.

தணியார்பாதம், Thy refreshing presence, 5. 356.

தணி, *v.* [§ 57], delay, be slack, 32. 32.

தண்டி, *v.* [S. DAṆḌ], punish: ஒறு, 12. 15.

தண்டு, *n.* [S. DAṆḌA], staff, 13. 63.

தண்டீசன், தண்டடிகள், a name of Çaṇḍēçuvarar, 15. 25.

ததும்பு, *v.* swell (as tears), 3. 169; 5. 2; 6. 143.

தத்து.

I. *n.* a stumbling, tripping: தத்துறு, 6. 120.

II. a pet name for a parrot, 19. 9.

தத்துவன், *n.* [S. TATTVA], he who has the nature of, 1. 61; 8. 41.

தந்திரம், *n.* [S. TANTRA], a system, 3. 131, 132.

தந்தை, *n.* a father: தகப்பன், 5. 186; 12. 10, 11. Comp. எந்தை, நுந்தை.

Voc. தந்தாய்! (but see also தாய்.)

[? From ஐ, ஐயன்; த being euphonic insertion.]

தப்பு, *n.* (a fault).

v. fail, 8. 62.

தம், from தான். [See N. Lex.]

தமியன் = தனியன், 5. 272.

தமியேன், 4. 170; 5. 52; 6. 65, 152.

தமர், *n.* friends.

எந் தமர் ஆம் இவன், this is one of my friends, 18. 39; 32. 33.

தமையன், an elder brother, 9. 51.

தம்|பிரன், 5. 186.

தமிழ், *n.* Tamil, 8. 57.

தயங்கு, *v.* glitter; vibrate, 39. 5.

தயா, *n.* [S. DAYĀ], kindness, 1. 61; 13. 10; 50. 19. See தயவு, தயை; அருள், கருணை.

தயாபரன், the gracious One, 2. 96.

தரணி, *n.* [S. DHARAṆI], the earth, 12. 27.

தரம், *n.* [S. DHARA, TARA], sort, kind. Comp. திறம், திரம்.

எந்தரம், 8. 3, 15; 9. 12.

தரவு = பிடரி, the nape of the neck; figuratively for a kind of recitative preparing for the தாழிசை in கொச்சகக்கலிப்பா. See 5. 2; 10–13; 15; 31; 38–40.

தரன், *n.* one who supports. [தரி.]

குலத்தரன் (or = S. TARA, excellent), 7. 39.

தரி, *v.* [§ 64; S. DHṚI], put on, bear.

தரி|யேன், 3. 164; 4. 179; 5. 72, 240, 241; 44. 6.

தரிக்கிலேன் = தரியேன், 12. 44.

தரு.

I. *v. a.* [§ 70; irregular, taking த, தா, and தார் as stems; comp. S. DĀ, DHA], give, 47. 38.

தருக, grant! 5. 272. தாராய்! 5. 345.

தந்து, 22. 36, 37; 25. 2, 26; 32. 33.

தந்தனை, Thou hast given, 5. 104.

அருட்|டருவாய், Thou givest grace. This is Çivan's fourth work, 1. 42.

தருவோய், 33. 21.

II. an auxiliary. G. 124.

நீர் நசைதர, urged by longing for water, 3. 80.

தாரா|விடில், if Thou give not, 21. 3; 32. 33.

தரு is used as an இடைநிலை, with no

meaning. See 5. 28–32. [Comp. G. 124.]

திரிதரு = திரியும். எழு|தரு = எழும், 26. 31, 33.
ஒலிதரு = ஒலிக்கும், 2. 146.
பொலிதரு = பொலியும், 2. 144, 145. கலிதரு, 2. 142.

தரு (தரும்) is sometimes = உள்ள, ஆன, 3. 45; 38. 1, 2.

தருக்கு, *v.n.* be proudly obstinate, conceited, 6. 153. [See *Kurraḷ*, 935.]

தருப்பணம் [S. DARPAṆA], a mirror: கண்ணடி, 2. 31.

தலம் [S. STHALA], in பூத்தலம். Comp. தலை II.

தலம் [S. STHALA], region, 2. 134; 4. 7. See பூ.

தலை.

I. *n.* head: சிரசு, கபாலம், 3. 71; 5. 147; 6. 33–36, 159; 9. 69; 12. 17, 20; 13. 1; 25. 30. [N. Lex.]

தலைவன், 5. 155, 233; 6. 160.
தலைப்படு, begin, 49. 46.
தலைஅளி, grant especial favour, 7. 23.
உடைதலை, a skull, 10. 7.
With தமொழு, 3. 152; 41. 2, 6.
இருதலை, on both ends, 6. 32, 33.
தலையாஅடா, 6. 153; 23. 10. (நடா, be reckless.)

II. = இல் [S. STHALA], place, as ending of locative case, 6. 157, 189; 41. 2.

தவம், *n.* [S. TAP, TAPAS], 5. 17; 34. 37. The *Kurraḷ* lifts தவம் into a loftier sphere in ch. xxvii:

'Due penitential pains to bear, while no offence
He causes others,—is the type of PENITENCE.'

தவர், 3. 97; 5. 16; 27. தவம் எய்து, 5. 213.
அருந்தவா! 'O mighty ascetic!' 29. 39.

தவ = மிக [S. TU, TAVAS], very, 3. 81.

தவிசு, *n.* seat, 5. 110; 10. 79; 34. 5; 38. 20.

தவிர்.

I. *v.* [§ 64], put away, expel, 3. 98; 11. 30; 12. 24.

II. *v.* [§ 57], 5. 3.

தழல், *n.* fire: அழல், அனல், 4. 66; 6. 173, 189; 29. 14.

With எரி, 12. 59. ஒண்டழல், 18. 30.
செந்தழல், 20. 31. தழலாடி, 39. 5.

தழங்கு, *v.* resound, 24. 39. [N. Lex.]

தழி, *n.*, 6. 188. = தளி, rain-drop (?).

தழு, *v.* [§ 64], stammer, 27. 26.

தழும்பு, *n.* a scar.

சாத்தழும்பு, 5. 50; 9. 59. See சா.

தழு|வு, *v. tr.* [§ 62], embrace, 25. 29. [N. Lex.]

தழை, *v.* [§ 64], flourish, abound in, 3. 171; 4. 86; 27. 26; 37. 31; 42. 35; 49. 45.

தளர்(ரு), *v. n.* [§ 57], droop, faint, fail, 4. 170; 6. 4; 24. 22; 45. 8.

தளர்|வு, faintness, 3. 81; 31. 6.

தளிர், *n.* shoot, 5. 135; 7. 77; 32. 32. [இளம், செம்.]

தளை, *n.* fetter.

தாடளை = காலவிலங்கு, fetters for the feet, 3. 143.

தறி.

I. *v. a.* [§ 64], cut off, 14. 20.

II. *n.* a post, 35. 29.

தன், தற், தத், from தான் [S. TAD].

தனி, *n.* loneliness, existence by itself, uniqueness, 5. 104; 6. 152; 11. 51; 16. 50; 27. 26.

தனியன், one who is alone, 5. 104, 105; 12. 10, 11. See தம்.

தனி|மை, loneliness, 5. 272.

தனை, (so) much: இத்-அத்-எத்தனை, 5. 302–304; 10. 9, 11.

தன்|மயன் [S. TAN-MAYA], the self-subsisting, 11. 70.

தன்|மை, state, nature: தத்|துவம், 2. 67, 95, 99; 5. 38, 232, 233; 22. 26.

தா|ங்கு, *v.* [S. DHĀ], bear, 6. 4; 12. 60. [K., N.]

தாங்குநர், 6. 91.

தாணு [S. STHĀṆU], an epithet of Çivan as the liṅga, 44. 19.

தாது [S. DHĀTU, DĀTU], the pollen or filaments of a flower, 13. 52; 16. 32; 19. 9.

தாதை = தந்தைதாதாய்! Vishṇu is Brahmā's father, 9. 11; 10. 31; 14. 18, 51; 15. 26; 27. 33. Muir, vol. iv. p. 230.

தாபத, *adj.* [S. TĀPASA], ascetic, 17. 33.

தாபம், *n.* [S. TĀPA], thirst, 3. 82.

தாமம், *n.* [S. DĀMAN; DĀ, bind], a chaplet, 9. 1.

தாமரை, *n.* a lotus : கமலம், 5. 104, 179; 6. 115. See தாள்.

தாய்.

I. *n.* mother : மாதா, ஆய், அம்மை, 1. 61; 5. 155, 186; 8. 41; 12. 10, 11; 27. 33; 37. 33; 49. 11; 50. 17, 19.

எங்|தாய், 13. 5.

II. [T. TĀ; S. TĀYA], for தாயிய = தாவிய, as from தா|வு = 'gush forth,' 6. 124.

தாரகை, *n.* [S. TĀRAKĀ], star, 6. 189; 7. 70; 20. 11.

தாராய். See தரு.

தாரை, *n.* a drop : துளி, 3. 174; 5. 288; 7. 58.

தார் = மாலை, a garland, 4. 200; 5. 63; 6. 31; 7. 55; 8. 89; 19. 34. [Comp. S. DHĀRA, TĀRA.]

தாரவனே, 6. 188.

தாரம், a humming sound, 6. 143.

தால், *n.*, நா, tongue, 38. 13. See தாள்.

தாவரம், *n.* [opposed to சங்கமம் : S. STHĀVARA], any living thing not capable of locomotion, 1. 30.

தாவு, *v.* leap, 18. 32.

தாழ்.

I. *v. n.* [§ 57], descend, flow down, delay, 4. 21; 5. 81, 82; 10. 58; 12. 16; 16. 44; 18. 32; 45. 27; 47. 8.

தாழ்|த்து, *v.* [§ 160], bring down, 5. 62.

II. = தாள், bolt, bar, 51. 26.

தாழி, *n.* a churn, 24. 22.

தாளம் [S. TĀLA], a cymbal, 17. 32.

தாளி, *n.* (= *footed*), a running plant : *Convolvulus striatus ;* see வல்லி. With அறுகு, 'one of Çivan's garlands,' 4. 200; 19. 36; see தார்.

தாளியறுகினர், 4. 200; 17. 29.

தாள்.

I. *n.* a foot : அடி, கழல், பாதம், 1. 1–4, 18; 3. 143; 5. 153. Comp. தாழ்.

மலர்த்தாள், 16. 3. தாமரைத்தாள், 5. 179.

தாட்டாமரை, 8. 34. தாளதாமரைள், 6. 124; 35. 23.

தேவ நற் செறி கழற் குளிணை, 20. 11.

II. for தால், jaws, throat, tongue, 38. 13.

பச்சைத் தாளரவு. Comp. 34. 1.

தானவர், *n.* [S. DĀNAVA], giants, 13. 65.

தான்றி, *n.* a tree and its small red berries : *Terminalia bellerica,* 4. 15. [Ainslie, vol. i. p. 236.]

திகழ், *v.* [§ 57], gleam, 2. 71; 3. 24, 125; 5. 236; 7. 48; 15. 3; 16. 34; 18. 10; 27. 17; 42. 20, &c.

திகை = பிரமி, கலங்கு, *v. n.* [§ 64], be confused, all abroad, tremble, 6. 109; 9. 43; 33. 18, 20; 50. 24.

திகைப்பு, a thrill of fear, 33. 18.

திகைப்பி, *v.*, 6. 109.

திங்கள், *n.* moon; month; மதி, 4. 18–22.

திசை, திக்கு [S. DIÇ, DIK, DIÇĀ], quarter; point of the compass, 3. 69; 7. 22; 8. 88; 10. 59.

திசைமுகன் = பிரமன், அயன், 3. 126; 7. 65.

இந்திரன்றிசை, the east, 20. 5. நாற் றிசை, 4. 3.

திசைபத்து, ten regions, 15. 19. Of these, eight are generally enumerated, here விண் and மண் are added. அட்டதிசை.

திண், *adj.* [S. DṚIḌH, DṚIṆH], firm, stable, strong : திட்.

திண்சிலை, 2. 81; 6. 40. திண்டிறல், 3. 21; 46. 7.

திண்வரை, 5. 156. திண்வலை, 6. 156.

திண்போர் விடையான், 13. 61.

திண்சிலம்பு, 13. 69. திண்கயிறு, 31. 27.

திணி.

I. *adj.* firm, 5. 355; 32. 30; 35. 19.

II. *v.* [§ 57], be filled with dense darkness, 26. 37.

திண்|மை, firmness, 3. 26.

திண்ணம், of a truth, 5. 100; 28. 18.

திதலை = தேமல், திகை, yellow (beauty?) spots, 6. 164.

தித்தி, *v. n.* [§ 64], be sweet, 5. 359; 7. 10; 11. 48; 24. 27.

திமிலம், *n.* a great din : பேர் ஒலி, 29. 15.

தியாகம், *n.* [S. TYĀGA], renunciation.

தியாகர், தியாக|ராயர், தியாகேசர், epithet of Çivan as worshipped in Ārūr, &c.

திரள், √திர். Comp. திரி, திரு|ம்பு : the idea of 'return into itself, circuit, globe.' [N. Lex.]

I. *n.* a globe, a rounded mass, aggregation; an assembly, 4. 103; 21. 14; 24. 1.

திரடோள், huge, mighty, 5. 130; 8. 97.

II. *v. intr.* [§ 56. (III)], be collected together, throng, 20. 7; 49. 57.

திரட்டு [§ 160], collect, assemble, 14. 19.

திரம், *n.* [S. STHIRA].

திரி.

I. *v. intr.* [§ 57], wander, 5. 11, 16; 12; 25. 9, 27; 31. 2; 41. 10, 18, 22, 34; 51. 33. [See N. Lex.]

II. *n.* [S. TRI], three: மூன்று, திரிபுரம், 43. 41.

திரு, the real Tamil form of சீர்.

I. *adj.* [S. ÇRĪ], sacred, applied to any person or thing belonging to Çivan, 2. 122; 51. 6.

திருவடி, 1. 92; 2. 1. திருமுகம, 2. 143.

திரு, திருவு, wealth, glory, 3. 68; 5. 19; 10. 56; 11. 5, 60; 12. 49; 41. 15.

திரு|த்|தகும், eminently sacred, 3. 16, 20, 69.

திருவையாறு, 4. 148.

திரு|மால், Vishṇu, 4. 4; 14. 16.

திருநீறு, 44. 21. திருப்பனையூர், 2. 87.

[திரு and சீர் are different versions of S. ÇRĪ.]

திருவாஞ்சியம், 2. 79.

II. in 4. 4, திரு = திருமகள், Lakshmi? See திரு and சீர்.

திருத்து, *v. tr.* set right: சீராக்கு, 32. 35.

திருத்தம், order, regularity, 29. 7.

திருந்து, *v. intr.* be (or become) right, in order, 3. 138; 12. 20; 29. 37; 41. 15; 45. 33.

திரை, *n.*, = அலை, wave, 3. 151, 168; 5. 105; 6. 147; 22. 11; 34. 21.

மாதர்த் திரை, 24. 15.

திரோதம் [S. TIRO-DHĀ, 'conceal'], NOTE V.

தில்லை, *n.* the ancient name of Çithambaram, from a grove of trees of that name, 1. 90; 2. 1, 127; 3. 1; 12. 53; 13. 3, 55; 31. 4, &c.; 50. 24. NOTE VII.

தில்லை|நகர், 8. 29. In 40. குலாத்தில்லை.

திளை, *v.* [§ 64], (1) abound; (2) disport, 10. 43; 23. 38; 49. 61.

திற, *v.* [§ 66], open, 7. 10, 18; 45. 31.

திற|வு, *n.* an opening: வெளி, 37. 23.

திறவிலே, fully manifested, in open vision.

திறம், *n.* authority, power, influence, 2. 125; 3. 130; 7. 55, 56; 24. 17; 25. 33.

மடவரலியர் தங்கள் திறம், the charms of silly women, 26. 1.

= so that, 11. 12, 22, *or* in the way that, = ஆ, ஆறு.

திறமை, power, ability, 42. 28.

திறல், *n.* [S. STHIRA], vigour: திறம், திரம், 36. 39; 37. 13; 40. 25; 46. 6.

ஒண்டிறல், திண்டிறல், 3. 21; 46. 7.

தினை, *n.* millet-seed, 5. 146, 302; 6. 156; 10. 9. [With அளவு, துணை, பாகம், தனை.]

தின், *v.* [§ 56. (III)], eat, 5. 13.

தீ, *adj.* evil.

தீ|மை, *n.*, 33. 18; 40. 6. தீவினை, 36. 33.

தீ|து, *n.* anything evil, 15. 25; 16. 34; 22. 35; 49. 13. தீய, *pl.* evil things.

தீ, *n.* fire, one of the five elements, 3. 22, 160; 5. 156, 251, 277; 6. 17; 7. 26. [N. Lex. See அனல், தழல்.]

தீ|வேள், *v.* marry, offer in the fire, 12. 50, 51.

தீமேனியன் = Çivan (as Agni), 10. 80.

தீட்டு, *v. a.* rub, 35. 35. [Caus. of தீண்டு.]

தீண்டு, *v.* [§ 62], touch: தோய், தொடு, 3. 61; 34. 27.

தீபம், *n.* [S. DĪPA], a lamp, 2. 97; 9. 1.

தீம், *adj.* sweet: இன், 8. 92.

தீர்.

I. *v. n.* [§ 57], be free from, complete, 3. 22; 5. 273.

II. *v. a.* [§ 64], remove, abolish, 5. 272, 293; 6. 28, 29; 7. 11; 15. 3; 47. 16.

தீர்த்தம், *n.* [S. TĪRTHA, TṚĪ].

தீர்த்தன், 7. 45.

தீவு, *n.* [S. DVĪPA], an island, 2. 71.

தீற்று, *v.* [§ 62], feed with choice morsels: ஊட்டு, 41. 12. [See N. Lex.]

துகள், *n.* dust, fault, 26. 31. See தூள்.

துகில், *n.* garment, 10. 69.

துகிலிறை, folds of garment, 5. 227.

துக்கம், *n.* [S. DUḤKHA], sorrow, 4. 23.

துஞ்சு, *v.* perish, 14. 28.

துஞ்சல் = இறப்பு, death, 16. 23.

துடி, *n.* a double drum, 40. 5. [*Nālaḍi*, 388.]

துடி, *v.* [§ 64], throb, quiver, 5. 227; 9. 41, 54; 29. 17.

துடை, *v.* [§ 64], wipe out, or off; destroy: கர, 3. 100; 4. 100, 131; 30. 2.

துணி.

I. *n.* a slice, piece; certainty.

துணிநிலா = துண்டப்பிறை, 35. 18.

துணிபடு, make sure of, 23. 21.

II. *v.* [§ 57], resolve, clear up doubts, 32. 28, 29.

துணி|வு, *n.* certainty, 37. 3.

துணை, *n.* association; help; pair; measure. [Comp. இணை, தனை. S. DVI.]

Help, துணையிலி, 5. 123; 6. 152, 153; 13. 2; 25. 38.

Loving associate, 18. 25.

இணை|துணை, a pair, 20. 1; 29. 17.

துணைவன், a helper, 4. 120; 41. 16. துணையாளன், 5. 391.

தினைத்துணையேனும், even as much as a grain of millet, 6. 156.

துண், துணு, *an imitative word*, hence துண்ணெனன், *v.* [§ 273], start back dismayed, 19. 39; 49. 50.

துண்டம், *n.* [S. TUṆḌ], a slice.

துண்டப்பிறையான், 'He who wears a piece of the crescent moon, 8. 49.

துதி, *v.* [S. STUTI], praise, 7. 38.

துதை, *v.* [§ 56], join in with, stand thick; crowd together: பொருந்து, 2. 99; 9. 30; 29. 21.

துப்பு, from து, *v.* [§ 64], enjoy; *n.* food: துப்பன், 5. 391; 29. 21. See துறு.

தும்பி. See கோத்தும்பி, 10.

துயக்கு, *n.* weakness; sorrow, 30. 27. [Comp. துயர், துன். S. DUR.]

துயர், *n.* affliction, 4. 25; 10. 75; 38. 22. [N. Lex.]

வெந்துயர், 3. 71.

துயருறு, *v.* 'suffer a . . .' See உறு.

துயரம் = துயர், 47. 16.

துயில், *n.* sleep, 7. 16, 28.

துயிலு, *v.* [§ 56. (III)], 7. 14.

துயிலு|தி|யோ? 'sleepest thou?' 7. 27.

துர, *v.tr.* [§66], 2.6. [From S. DŪRA. Comp. துற.]

இரிந்தோட்த்துர, disperse, 25. 3.

துரியம், *n.* [S.], the fourth of the five *avasthai* or states of the embodied soul, 4. 194.

துருத்தி, *n.* name of a town, 2. 86; 31. 11.

It is also called குற்றலம். See Dēvāram, p. 459, &c. There is a song in its praise by each of the three great bards. Sundara was healed here.

துர் [S. DUR], evil. Comp. துன்.

துரிசு, affliction, evil, sin: பற்று, குற்றம், 40. 18; 51. 23.

துல|ங்கு, *v. n.* be agitated, 6. 112. [துள, துவள்.]

துவந்துவம் [S. DVANDVA], duplicity, 40. 10.

துவர், *n.* coral: பவளம், 5. 106. With செம் and வாய்.

துவர் வாயர், 9. 49; 11. 35; 49. 21.

துவள், *v. n.* waver, faint.

துவள்கை, a swoon of ecstasy, 20. 14.

துழனி, *n.* a ladle, 6. 93.

துளை, *n.* orifice, hollow, 3. 175. See தொளை, தோளு.

எற்பு (என்பு)த்துளை தொறும்.

துற, *v. a.* [§ 66], reject, abandon, 3. 137; 13. 2. [K. Lex.]

துறு, *v.* [§ 68], enjoy.

துற்றவை, 3. 137.

துறை, *n.* harbour, place of refuge, home, goal; ford: புகலிடம், அடைக் கலம், கையடை, 4. 36, 41.

அருட்டுறை, 44. 22. See திருப் பெருந் துறை.

துன்|பம் = துயர், துக்கம், affliction, 1. 70; 3. 100; 24. 13. Comp. இன்|பம்.

[பம் is added to many primitive roots: இன், இன்பம்; துன், துன்பம்; திண், திட்பம்; தண், தட்பம்.]

துன்|று, *v. n.* [§ 62], crowd, be full of: துன்றூர், 15. 2; 17. 38. [ஆர், து|தை, துறு, துன்னு.]

துன்(னு), *v.* be thick, densely crowded in, 1. 72; 2. 5; 3. 5; 12. 7; 13. 34; 20. 14. See துன்று.

துன்|னம், *n.* a stitch.
துன்னம்பெய் கோவணம், a clouted waist-rag, 12. 6.

தூ, தூய், தூய, *adj.* pure: சுத்த.
தூய்|மலர்க்கழல், 30. 27.
தூய்|மொழியார், 40. 5.
தூ|நீர், 19. 37; 22. 4; 43. 65; 49. 49.
தூவண, 2. 51. See வண்ணம.
தூய, *adj.*, 2. 112; 9. 9; 16. 23; 29. 21.
தூய்நெறி, 51. 15.
தூய்|மை, 15. 44; 40. 3.

தூ, *v.* strew, 5. 71. See தூவு, தூறு.

தூ|கு, *v.* sweep, cleanse, 5. 51. See தூய், தூர், திருவலகிடு.

தூக்கு, *v.* lift up; suspend, 9. 1; 26. 31. (Trans. of தூங்கு.)

தூசி, *n.* 'the van of an army:' முன்னணிப்படை, 46. 5. [The van carries forward the standard; hence கொடிப்படை. See S. DHVAJA.]

தூண்டு, *v.* trim a lamp; stir up, 2. 41. தூண்டுசோதி = very bright light, 32. 15; 36. 22.

தூபம் [S. DHŪPA], incense, 9. 1.

தூர், *v. intr.* [§ 60], 40. 5.
தூரும்பரிசு, 'so that ... might be filled up, closed.'

தூவு, *v.* scatter, strew.
மலர்தூவி, 27. 3; 43. 51.

தூ|வணம் [for தூவண்ணம், pure-hued], 2. 51.

தூலம் [S. STHŪL], palpable essence: opposed to சூக்கம், 3. 10, and title.

தூறு, *n.* a thicket, shrubbery: குறுந்தூறு, 6. 81.

தெங்|கு, *n.* the cocoa-palm, 16. 49. [தென்னம், தேங்.]
தெங்குலவுசோலை, the grove where the cocoa-palms wave, 8. 4; 42. 10.

தெண், clear, bright. See தெள்.
தெண்கடல், 22. 11. தெண்ணீர், 6. 48.

தெய்வம் = a divinity, திவ்வியம்; from தேவன், 4. 42; 5. 8; 35. 3.
தெய்வப்பெண் = தேவஸ்திரி, 19. 23.

தெர், the idea is 'clearness.' See தெள், தேறு.

தெருள், *n.* clear perception, 21. 32; 37. 15. Opposed to மருள்.
தெருளு, *v.*, = தெளி, be renowned, 26. 39; 29. 35; understand, 45. 39.

தெரி.

I. *v.* [§ 57], be intelligible; be perceived: தெரிவர = தெரிய, 36. 3.
தெரி ஒணாத, 5. 378.
தெரிவு, *n.*, 4. 195.
தெரிவின், if one would comprehend Him, 3. 6.

II. [§ 64], make known, reveal, 3. 165; 11. 10.

தெருவு, *n.* a street, 5. 124; 38. 34.

தெவிட்டு, *v.* abound exceedingly, 3. 77.

தெள். See தெண், தெர்.

தெள்ளு, *v.* shine clearly forth, 10. 76.

தெளி.

I. *n.* pure clear essence, 5. 229; 9. 57. [= தேறல்.]
தெளி|வு, *n.*, 4. 195; 5. 218, 359; 22. 3.

II. *v.* [§ 57], be clear, pure, bright; understand, rely on, 5. 229; 6. 16; 16. 9; 19. 8; 26. 35; 40. 2.
தெளிவந்த, for தெளிந்த, 8. 18.

தெளி|வி, *v.* [§ 160], clear up, illumine, 10. 23; 31. 3.

தெள்ளேணம், seems to be *an imitative word.* See 11.
தெற்றுச்சடை, a twisted tuft.
தெற்று or தெத்து = entanglement, 34. 19.

தென், *adj.* southern, 2. 71; 5. 218.
தென்னன் (voc. தென்னா), 'Çivan, southern one,' 7. 26; 8. 4, &c.; 11. 36, 76; 15. 30; 17. 11; 36. 13; 47. 14.
தென்னவன், 18. 28.
தென் பாண்டி நாட்டான், 1. 90; 19. 8.
தென்பால், to the south of, 2. 71.

தே, *n.* [S. DE], grace: அழகு, கருணை, 10. 40; 11. 28.

தேக்கு, *v. tr.* fill: அமுதம் . . . தேக்கிடச்செய்தனன், 3. 171.

தேச்.

I. in S. we have √DIÇ, 'show;' hence தேசம், தேசன், தேசிகன், தேசகன்.

II. we have also √TIJ, and thence

TĒJAS; from which comes தேசு, தேசசு, and தேசன்.

தேசம், *n.* (1) country, 9. 15; (2) splendour, 4. 103.

தேசன், either (1) from தேசம், a man of the land, ruler: நாட்டான், நாடான்; or, (2) ? a teacher [DIÇ], comp. உபதேசம், உபதேசி; or, (3) a bright, glorious being [TIJ], 1. 12, 63; 5. 204, 312; 7. 8; 21. 23.

தேசு, *n.* splendour, 6. 199.

தேடு, *v.* seek: நாடு, 3. 126; 5. 124; 6. 179; 8. 100.

தேய்.

I. *v. intr.* [§ 57], waste, wear away, wane, 22. 7; 32. 30.

தேய்மதியன், 'He of the waning moon,' 6. 183.

II. *v. act.* [§ 64], diminish, attenuate, 8. 85.

தேர்.

I. *n.* a car: இரதம், 12. 57; 13. 71; 14. 55. [Comp. S. TṚĪ.]

பேய்த்தேர், mirage, 3. 79; 15. 2.

II. *v.* [§ 57], examine; ponder well, wait for; seek, 19. 2; 21. 18; explore, 3. 178; 6. 38; 10. 7.

தேவன், *n.* [S. DĒV, DIV], a god: தேவர், 1. 15, 29; 10. 17–20, 24; 20. 33; 23. 17–20.

ஒர்தேவர், 5. 312.

தேவ, in comp. = divine, 20. 11. See தெய்வ.

தேவதேவன், 2. 122; 5. 117; 10. 20; 42. 1. [In K. P. iv. 59 we have தேவர்கடேடவதேவன்!]

தேவர்பிரான், 19. 4. தேவர்கோ, Indra, 5. 117.

பெருந்|தேவி, 9. 8; 36. 38.

பொய்த்|தேவு, 10. 18 [comp. 23. 17–20]; 11. 28; 50. 24.

தேவூர், தேவனூர், a Çaiva shrine, eight miles W. S.W. from Negapatam, and two miles from the sea, 2. 71.

தேறு, *v.* be clear, certain, confident. [See தெறு, தெர், தெள், and N. Lex.]

நிலைத்துத் தேறி, gain certainty, recover confidence, 9. 43; 33. 18, 20; confide in, 3. 62; 5. 130; 6. 92; 43. 19.

தேறல், clarified juice, honey, 5. 150; 8. 105; 22. 3.

தேற்று, *v.* [§ 160], inspire confidence, impart clear certainty, strengthen, 33. 20; 50. 24.

தேற்றம், *n.* certainty, 1. 82.

தேற்றன், 1. 82.

தேன், *n.* honey, 1. 63; 2. 73; 3. 173; 5. 218; 8. 82; 10. 9; 19. 23. [தீ, தீம், தித்.]

தேன் ஊறு, flow with honey, 1. 47. [K. 1121; N.]

கோற் றேன், honey from the branch, 19. 25; 34. 29.

கருணைத்|தேன், 8. 34.

தேன்|அகம்|மா|மலர், large flowers containing honey, 9. 65.

ஆனந்தத்தேன், 10. 11. தேனார்கமலம், 10. 8.

தையல், *n.* [S. TĒJA, TAIJASA], a woman; beautiful one, 10. 58; 19. 14; 41. 2, 6; 51. 11.

தையலார், தையனல்லார்.

தொ(கு), *v.* [§ 68], join, be united.

தொக்க|வினை, 10. 71. தொகு|தி, 6. 22.

தொக்கன, lit. 'things assembled,' with வந்தவர் = 'the whole assemblage,' 12. 18, 19.

தொகை, *n.* assembly, company, 3. 7; 44. 3.

தொடங்கு, *v.* begin, 4. 45. See தொட், தொடர்.

தொடர், *v. a.* [§ 60], follow after; cling to; track out, 3. 144; 5. 351; 6. 127; 14. 30; 37. 36; 44. 16; 49. 50. [See தொட்; N. Lex.]

தொடர் ஒணுத, that cannot be traced, 5. 377.

தொடர்வரியாய், 6. 152.

தொடர்வு, connection, 8. 118; 47. 42.

தொடக்கு = தொடர்வு, entanglement, 37. 39.

தொடி, *n.* a bracelet; a woman who wears it: பொற்றொடித்தோள், 9. 47.

தொடு, *v.* [§ 68] touch; attain to.

தொடல், 6. 127.

தொண்டு, *n.* service. See தொழ்.

தொண்டன், a devotee, 5. 167; 6. 126; 7. 39; 9. 25; 36. 11; 46. 5.

தொண்ட உழவர், devotee-cultivators, 3. 94.

தொண்டை, *n.* throat, 14. 43.

தொலே, *v.* [§ 64], destroy, 12. 18, 19.

தொல், *adj.* old: பழ, மு, 3. 31; 8. 118; 16. 33.
தொல்லே, *n.* antiquity, 14. 39.
தொல்லோன் = பழையோன், 3. 40, 111.
தொன்|மை = பழமை, antiquity, 2. 34, 41, 51; 6. 88; 10. 71; 18. 3.
தொல்விடம், 4. 40. தொல்பசக் குழாங்கள், 4. 48.

தொழு, *v.* [§ 60], worship, serve, 5. 62, 351; 6. 175; 20. 2; 45. 21.

தொழு|குலம், *n.* Brāhman caste, a Brāhman: அந்தணன், வேதியன், 6. 112.

தொழு|கை, *n.* worship, 20. 14.

தொழு|ம்பு, *n.* servitude, 1. 43; 6. 6; 7. 35; 8. 83; 27. 1.
தொழு|ம்பன், *n.* a slave, 6. 151, 175; 10. 27; 15. 49.
தொழுப்பு, *adj. form* [§ 131. (*c*)].
தொழுப்படியோங்கள், 'we thine obedient slaves,' 20. 33.
தொழும்பானர், 5. 391. Comp. தொண்டு.

தொறு, 3. 33; 10. 10. See தோறு.

தோடு, *n.* 'an ear-jewel,' or 'curled leaf worn in the pierced lobe of the ear,' 10. 69.

தோணி, *n.* a boat, 6. 103; 30. 15.

தோத்திரம் = துதி, *n.* [S. STŌTRA], praise, 20. 13.

தோய், *v.* touch, 16. 20; 29. 17. [See N. Lex.]

தோல், *n.* skin: உரி, சருமம், Çivan's tiger-skin, 5. 28; 6. 2; 10. 69; 12. 45; 17. 13; human skin, 1. 53; 25. 5, 17; leather, 50. 10.

தோழ் = fellowship. Comp. தொழு, தொட்.
தோழன், 4. 120; 7. 39.
தோழி, 7. 4; 8. 31; 18. 27.

தோள் [S. DŌS], shoulder, 5. 130; 8. 97; 40. 25. [See N. Lex.]
தோட்கொண்டீற்றன். See ஈறு.
தோள்சேர், *v.* embrace, 7. 74; 8. 3; form, 5. 238.
தோணோக்கம் [தோள் + நோக்கம் = 'shoulder-aim'], a play of Tamil women, in which they strike one another's shoulders. This word is the burthen of the chorus, 15.

தோளி, she whose shoulders are, 3. 103; 11. 38.

தோள், *v.* be perforated, 27. 1. Comp. தொளே, பொள்.
தோளா|முத்து, an unperforated pearl, 4. 197; 32. 38. Comp. பொல்லா மணி for பொள்ளா.

தோறு or **தொறு** (தொறுவு), *n.* collection, crowd, 4. 26.
When உம் is added, this is used as = 'every, each,' 3. 136.
3. 175, with a noun; 10. 10, with வினேத்தொகை: நினே, காண், பேசும்.

தோற்று, *v.* (தோன்), 2. 41; appear, 3. 108; 44. 22; create, 2. 5.
தோற்று|வி, show, 2. 10.

தோற்றம், *n.* rise, source, 3. 8; 5. 278; 7. 78; 8. 70; appearance, 1. 80; 6. 16.

தோன்றி, *n.* the *Gloriosa superba*, a kind of lily with large red and white flowers: காந்தள், 3. 72 (?).

தோன்று, *v.* (தோற்று), appear, 1. 72; 3. 67, 134; 5. 167.

ந

நகர், *n.*, = புரம் [S. NAGARA], chief city. Also நகரம், நகரி.
தில்லேநகர், 8. 29. பென்னாகர், 5. 209.
சிவனகர், 5. 159. மதுரைப் பெருநன் மாநகர், 2. 44.

நகு, *v.* [§ 68], smile, laugh; shine, 5. 238.
நகவேதகும், it is something to laugh at, 5. 40; 45. 8.

நகை.

I. a laugh; teeth as shown in smiling.
சிறுநகை, a smile, 2. 143; 5. 288; 6. 146; 7. 9; 8. 35; 20. 2.
வெண்ணகை, a bright smile, 4. 30.

II. a jewel, 6. 105; 35. 27.
எழினகை, 3. 158.

நக்கு, *v.* lick, 6. 49. Comp. நா, &c.

நங்கை, *n.* a lady.
Voc. நங்காய்! 12. 41. Voc. pl. நங்கைமீர்! 42. 9.

நசை, *n.* desire, 3. 80.
தோணசை, 40. 5.

நச்சு.

I. *adj.* from நஞ்சு, poisonous: நச்சரவு, 3. 106; 5. 384.

II. *v.* desire, 30. 19. See நசை.

நஞ்சு, *n.* (நஞ்சம்), poison: விஷம், விடம், 4. 173; 5. 275; 6. 128; 11. 78; 13. 39; 16. 19, 27; 35. 34; 38. 22. See நச்சு.
நஞ்சம், *n.*, = நஞ்சு; or, ? for நெஞ்சம், 5. 13.

நட, *v.* [§ 66], walk, 4. 208; happen; pass away: நடந்தன, 49. 13.
நடப்பன, events, 3. 109. நிலைபிறனடந்தேன், 23. 10.
நட|த்து, *v.* [§ 160], conduct: நடாஅய் for நடத்தி [III Gr. 86], 3. 109.
நடை, step, walking: நடை|க்|கூடம், 25. 13.
நடம், *n.* [S. NAṬ], a dance, 2. 141 (நவில்); 13. 19 (பயில்), 56 (ஆடு); 15. 3 (செய்).
நடி, *v.* [§ 64], dance; busy oneself, 41. 9.

நடு.
I. *v.* [§ 68], plant, set, 40. 30.
II. *n.* middle. See நள்.
நடு|க்கம், *n.* agitation: சலனம், 49. 13.
நடு|ங்கு, *v.* tremble, 38. 22.
நட்டம் = நடம், 1. 89 (பயில்); 12. 54, 55.
நணுகு = அணுகு, draw near, 40. 23. See நள்.

நண்.
I. See நள்.
II. near. See அண்.
நணியான், one near, 1. 44.
நண்ணு, *v.* draw near, 12. 66; 20. 33; 29. 13; 35. 2; 43. 50; 49. 14. [அண்ணு, அணுகு, நணுகு.]
நண்ணிலேன், I draw not near, 26. 22.
நண்|பு (நட்பு), *n.* affection, 44. 12.
நதி, *n.* [S. NADĪ], a river: ஆறு, 4. 109.
நந்தம்பாடி, either 'our own village,' or the name of a Çaiva shrine: ஒரு திருப்பதி, 2. 21.

நந்து, *v.* waste; 'ever-flowing (unwasting) honey:' நந்தாத்தேன், 9. 57. [*Nālaḍi*, p. 373.]
நமச் சிவாய, 1. 1; 5. 245–248.
[This is S. NA|MA|-ÇI|VĀ|YA, 'salutation to Çivan.' It is also written *Çivāya-nama*. It is the famous five-letter (syllable) formula. Its mystic use is explained in the உண்மை விளக்கம் by a disciple of Mey-kaṇḍa-dēvar. See அஞ் செழுத்து. Comp. NOTE II.]

நமர், நம்மவர் (from நாம்), my friends, 5. 14.
நம்பன், *n.* a holy devotee, 3. 106; 4. 108; 12. 66. [நம்.]
நம்பி, *n.* a title of respect given to a guru, 32. 38.

நம்பு, *v.* [§ 62], trust, 40. 23.
நயம், *n.* affection: probably for நேசம் = அன்பு.
நய, *v.* desire, love, 4. 173; 5. 71; 9. 72; 10. 38; 33. 29.
நய|ப்பு, love, 2. 12.
நயனம் = கண் [S. NAYANA], an eye, 4. 35; 12. 15, 71; 20. 6.
நயனத்தன், 16. 7.
நரகம், *n.* [S. NARAKA], hell: நரகு, கும்பி, 4. 118 (ஏழேழு); 5. 6; 26. 38; 31. 2; 38. 9. [See Kāçi Kh., ch. xvi, and Jīv. Chin., pp. 761–765.]
நரம்பு, *n.* sinew, 12. 41; 25. 5. See நார்.

நரி, *n.* a fox, jackal, 2. 36; 38. 3; 50. 25.

நலி, *v.* [§ 57], afflict, 25. 14. As *n.* = நோய், disease.

நல், good: நன், நற், 1. 40; 2. 59; 36. 13.
நலக்க, kindly, 9. 23.
நலம், *n.* goodness; piety; beauty, 1. 58; 2. 127; 5. 50; 7. 68; 11. 78; 12. 70, 71; 51. 33.
நல்லன் (-ள், -ரன், -வர்), 2. 12 (= உமை), 36. 13, 22.
நன்|மை, goodness, 2. 36, 59, 74; 22. 35; 33. 18.
நன்று (நல் + து), what is good.
நன்றாக, well, 12. 61; 49. 13, 59.
நல்|கு, *v.* grant kindly, 1. 58; 2. 74; 7. 36 (நல்|கு|தி|யேல், 'if Thou wilt grant'), 76; 11. 15; 34. 40; 42. 17.
நல்குரவு, *n.* poverty, 4. 40; 5. 189.
நவம், *n.*, = புதுமை [S. NAVA], newness, novelty, 11. 15.

நவில், *v.* [§ 56. (III)], tell, sound out; learn; perform, 2. 108, 141; 12. 52.
நவிற்று, *v.* [§ 160], declare, 27. 30.

நள். Comp. உள்.

I. *n.* the middle, 3. 169; 5. 183. See நண், நடு, நாடு.

நள்ளிருள், thick darkness, 1. 89.

நடு, the middle: நள் + து.

நடு|வே, in the midst of, 5. 41; 20. 29; 21. 1–3; 22. 34; 44. 3.

நடுவேரய்ந்தில், intervene, 50. 16.

II. நள்(ளு), *v.* form friendship, 5. 6.

நறு.

I. fragrance.

நறுமலர், 26. 33. See நாறு, நாற்றம்.

நறுவம், *n.* fragrance, 6. 142.

II. goodness.

நறுமுறு, 9. 18.

நற்று, what is good, for நன்று, 34. 18. See நல்.

நனவு, *n.*, = சாக்கிரம், 'a state of wakefulness,' 4. 144; 11. 39. Opp. to கனவு.

நனி, *n.* (1) greatness; (2) used adverbially: much, 3. 59; abundantly, 3. 133; 5. 155, 214; 11. 45.

நன்று, a good thing, 49. 13, 59. See நல்.

நா, *n.* tongue: நாவு, நாக்கு, 5. 395; 6. 53; 33. 17; 34. 1. [N. Lex.]

நாவேறுசெல்வி = சரஸ்வதி, 10. 2.

நாமகள் = சரஸ்வதி, 9. 2; 14. 37. [*Nālaḍi*, 252.]

நாத்|தழும்பு, 4. 47; 5. 50; 9. 59. With எழு = 'be fluent.' [See நீதிநெறிவி, 76.]

நா|வலர், 34. 3.

நாகம், *n.* [S. NĀGA], a snake: அரவம், 11. 21. Comp. 17. 13.

நாங்கூழ், *n.* an earth-worm, 6. 97.

நாசம், *n.* [S. NAÇ], destruction: கேடு, அழிவு.

என் பிறவி நாசனே! 5. 202. பாவ நாசம், 2. 57.

நாசி, *n.* nose, 14. 37.

நாடகம், *n.* [S. NĀḌAGA], a comedy, dance, 5. 27, 40, 41, 379, 380.

நாடகன், 2. 138. See கூத்து, திருத்தம், நடம்.

Also நாடகம் may = நாட்டகம் to match வீடகம், 'the earth,' 5. 27, 28.

நாடு.

I. country, cultivated land, 15. 15; 19. 6, 8; 23. 18; 36. 13. From நடு; opp. to காடு.

நாடன், a ruler, owner of the land, 18. 8.

நாடவர், 3. 154; 4. 69; 9. 26.

நாடர், inhabitants: வாழுடர், 13. 20.

நாட்டான், நாட்டார், 1. 90; 5. 110; 8. 35, 57. குட|நாடு, 2. 27. பாண்டி|நாடு, 2. 118; 19. 8.

நாட்டுத்தேவர், 23. 18. பூசுர.

II. *v.* seek out: தேடு, ஆய், ஆராய், 9. 57; 13. 18.

நாடரும்பொருள், 23. 18.

நாடொறும், 3. 19. See நாள்.

நாட்டு, *v.* plant, 9. 10. See நடு, நாடு.

நாணு, *v.* be ashamed, 7. 21; 16. 27; 30. 14; 44. 12, 20.

நாண், நாணம், *n.* shame, 4. 69; 5. 238; 30. 14. [See K. Lex.]

நாதம், *n.* [S. NĀDA], sound; music, 43. 49.

நாதப் பெரும் பறை, 2. 108.

நாதப் பறை, 19. 32; 46. 1. நாதப்பறையினர், 17. 2, 3.

நாதன், *n.* [S. NĀTHA], Lord, 1. 1, 89; 2. 136; 4. 82; 5. 90; 9. 11, 72; 17. 4; 19. 6; 42. 9; 44. 12.

நாத்திகம், *n.* [S. NA + ASTI = NĀSTI], atheism, 4. 47.

நாமம், *n.* [S. NĀMA], name, 11. 3, 4; 9. 64; 30. 1.

திருநாமம், 19. 2; 26. 21.

நாயகம், *n.* [S. NĀYAKA: √NĪ = 'lead'], a central gem; excellence; leader, Lord, lover, husband, my Lord; for நாயகன், 50. 8, 16; 33. 28.

நாயகன், *n.* Lord, 8. 40; 10. 45; 12. 15; 18. 12; 29. 9–11; 42. 1, 10; 49. 16.

நாய், *n.* a dog: நாயடியேன், 6. 49; 10. 30; 16. 3. See நா and நக்கி.

நாயிற் கடையாய், meaner than a dog, 1. 60.

ஊர்நாயிற்கடை, 5. 222.

நாயினேன், 'I a dog,' 2. 127; 5. 90, 197. With அடி.

நாயேன், 4. 219; 33. 9, 37.

நாயிற்கடையாநாயேன், 33. 29.

நாரணன் [for S. NĀRĀYAṆAN], 10. 2; 12. 18.

நாராயணன், a name of Vishṇu, 16. 3. See மால்.

நார், *n.* bark; outer fibre, 11. 33; 13. 35. With உரி, proverbially 'peel a stone,' 'skin a flint.'

நாலு, *n.* four. See நால், நான், நாற், நான்கு, நன்.

நாள் (நாட், நாண்), *n.* a day, 33. 16.

நாளை, to-morrow, 7. 21.

நாட்பூ, நாண்மலர், a newly-blown flower, 9. 23; 16. 3.

நாடோறும், 3. 19; 34. 2.

நாறு, *v.* exhale fragrance; stink. See நறு.

நாற்றம், *n.* [M., C. NĀTA], fragrance, 1. 44 (or ஆற்றத்தில் = ஆற்றில்); 3. 115; 26. 33.

நாற்|திசை|முனிவர் [நால் + திசை], ascetics from all points of the compass, 4. 3.

நானம், *n.* fragrance, 46. 3 (?). See நறு, நாறு.

நான்|கு, நான், 4. 138; 5. 89, 297; 10. 2; 12. 17, 61, 77, 79; 14. 40.

நால்வர், 12. 61.

ஞாலிலம், the pendent world, 4. 213. [ஞால், *v.* See ஞாலு, ஞாலம்.]

நான்மறையோன், 'one learned in the four Vēdas,' 2. 21. [நாலு.]

நான்|முகன் = சதுர்முகன், *n.* Brahmā, 4. 1; 14. 52; 29. 13. See பிரமன் and நாலு.

நிகழ், *v.* [§ 57], stand, subsist; cause, 3. 25; 4. 138; 27. 18; 45. 24.

நிகழ்|வி, cause to be, 50. 25.

நிசி, *n.* [S. NIÇA], night, 4. 28.

Nig. நிசி[1] இரா[2] மஞ்சன்[3] பொன்றும்.

நிச்சலும் for நித்தலும் [S. NITYA], continually, 3. 99; 49. 28.

நிச்சம், *n.*, = நித்தியம், ever, 34. 36.

நிதி, *n.* [S. NIDHI], = நிக்ஷேபம், செல்வம், a treasure-house; treasure, 9. 9; 10. 21.

அருணிதி, 20. 8.

நித்தம் [for S. NITYA], eternal, 17. 9. See also நித்தியம் and நிச்சல்.

நித்தன், 4. 175; 23. 11.

நித்தலும், continually, 5. 143.

நித்திரை, *n.* [S. NIDRĀ], sleep, 4. 29.

நித்திலம், *n.* a pearl: முத்து, 7. 13.

நி|மலம், நின்மலம், *n.* [S. NIR + MALA], purity: நி|மலன் [= வி|மலன்], the stainless: மாசற்றவன், 1. 13; 4. 175; 29. 5.

அநாதிமல விமுத்தன். Comp. தூய்.

நிமிர், *v.* spread out, rise, lengthen out, 2. 104; 4. 32; 28. 35. [= நீள்.]

நிரந்தம், *n.*, probably for நிரந்தரம் [S. NIR + ANTARA], unbroken, continuous, 5. 24; 22. 23; 26. 7.

நிர|ம்பு, *v.* become full: நிறை, 3. 173.

நிரம்ப, as *adv.*, = much; (Com. ரொம்ப!) 17. 9. [See H. B., § 171.]

நிருத்தம், (1) [S. NIRUKTA], 'what is unutterable;' (2) [S. NṚITTA], 'dancing,' title of 31.

நிருத்தன், *n.* [S. NṚIT], = கூத்தன், dancer, 4. 201; 5. 244; 29. 5.

நிரை, a line, series, swarm, 20. 7. Comp. நிர, நிரவு.

நில், *v.* [§ 70], stand, remain, exist, be present, 1. 4, 13, 17, 69; 45. 25–28. [See நிறுத்து, which is its causal, 3. 110.]

நிற்க, 'though they stood ready, I was selected,' 23. 33.

நிற்பது (pl. நிற்பன), = தாவரம், 'that which stands,' 3. 53, 110.

நிலாவகை, 26. 29. நில்லா, 5. 23.

With முன், பின், உன், என், 21. 4–8.

நின்று in 18. 18 seems a case-ending = 'from.'

நிலம், *n.* the earth, 1. 59; 12. 22; 15. 17: நிலன், 27. 25.

நிலவு, நிலாவு, *v.* exist, spread abroad, flourish, 5. 158, 159; நீன்றுநிலாவுக! 9. 14; 18. 9; 21. 27; 23. 24, &c.

நிலாம் = நிலாவும், 35. 39.

நிலா (நிலவு), *n.* the moon, moonlight: = *the changing one* (?), 5. 174; 35. 18.

நிலை, *n.* stability, 3. 9.

நிலையிலா, immaterial, 26. 34.

நிலையன், 23. 11. நிலைபெறு, unenduring, 8. 70.

நிவேதனம் [S. NIVEDANAM], dedication.

ஆத்தும நிவேதனம், self-dedication, title of 33.

நிழல், *n.* shade, shadow, *coolness*, 3. 24; 4. 78. See நீழல்.

நிறம், *n.* colour, quality, tinge, 1. 49; 29. 13.

நிறுத்து, *v.* [§ 160], maintain, establish, stop, 3. 110. See நில்.

நிறீஇ for நிறுத்தி. [III Gr. 86.]

நிறை = fulness. Comp. நிர|ம்பு.

I. *n.* excellence, 13. 51.

II. *v.* [§ 57], be full; fill, 1. 23; 3. 90; 34. 22.

நிறை|ய, as *adv.* full, 5. 94; 9. 34.
நிறை|வு, fulness, 22. 17.

நினை, *v.* [§§ 64, 57], think, reflect, remember: சிந்தி, எண்ணு, 3. 33; 5. 9, 157, 203, 300, 301; 10. 25; 22. 26; 26. 5; 27. 25; 35. 38; 37. 13; 41. 13, 21; 44. 23; 49. 11.

நினை|ப்பு, *n.* thought: சிந்தனை, 11. 51; 22. 26.

நினை|வு, *n.* thought: சிந்தை, 4. 115; 5. 10.

நின்.

I. = உன் from நீ, 20. 21, &c.

II. a negative prefix [S. NIR, NISH, NIH]: நி, நிர், நிஷ்.

நின்|மலன் = நிமலன், 5. 244, 311.

நீ.

I. *pron.* thou: நீர், 33. 17–20, &c.

II. *v.* [§ 64], forsake. [Comp. S. NIR.]

நீத்தல் = நீக்கல், 'abandonment,' title of 6: = விடுதல்.

நீக்கம், *n.* extension: as if நீட்டம், 3. 9.

நீக்கு, *v. a.* put away, 5. 331, 399; 8. 117; 26. 29, 40.

நீங்கு, *v. n.* quit, remove, 6. 13.

நீங்காதான், 'He who departs not,' 1. 2.

நீச|ன் [S. NĪ|CHA]: நீசனேன், 5. 203, 311.

நீடு. See நீள்.

நீண்ட, *past rel. part.* long. See நீள்.

நீண்ட காத்தர் 17. 17. நீண்ட மால், 27. 9.

நீதி, *n.* [S. NĪTI], justice, right, 26. 5; 43. 4; 44. 22.

நீந்து, *v.* [§ 62], swim: நீந்திக்கட, cross over *water*, 36. 9; 42. 25.

நீர், pl. of நீ.

நீர், *n.* fluid; water; essence; nature, 2. 59; 3. 25, 88; 4. 138; 5. 251, 277; 19. 37; 27. 25. Comp. சாரம். See கண், தண்.

நீர்|மை, *n.*, தன்மை, நிலைமை, குணம், goodness, essential excellence, 27. 19.

நீலம், *n.* [S. NĪLA], blue; the blue lotus: கருங்குவளை, 18. 9; 23. 36.

நீழல் for நிழல், shade, 13. 49.

நீள், *v.* [§ 56. (III)], be long: நீளு, நீடு; *used as an adj. in many senses:* bright, 4. 202; 35. 38; mighty. [நீண், நீட், நெட், நேட்.]

நீள் கழல்கள், 1. 59. நீடெழில், 3. 72.
நீண்மணி, 18. 9. நீண்முடி, 6. 15.
நீடு, *adv.* long, long since, 43. 13.
நீண்ட, 27. 9; applied to Vishṇu in his incarnation as Vikraman. [Muir, vol. iv. p. 67.]

நீறு, *n.* ashes: திருநீறு, 3. 108; 5. 94; 16. 15.

நீறிடு, 5. 194.
தோட் கொண்ட நீற்றன், 8. 3. Comp. 8. 50.
தோள் உலா' நீற்றன், 35. 22.
வெண்ணீறு, 12. 1.
வெண்ணீறன், 5. 266. வெண்ணீற்றர், 17. 1.
நீற்றேன், 3. 33.
சுண்ணப் பொன் னீற்றன், 10. 16. Here நீறு = 'sacred powder.'
நீற்றுக் கோடி [for கொடி-, ? ash-strown], 2. 104.

நுகர், *v.* enjoy, 26. 35.

நுடங்கு, *v.* waver, be tremulous, 11. 35; 24. 25.

நுடை, *v.* crawl: நெளி.

நுண், minute: சூட்டுமம.

நுண் ணுணர்வு, 1. 76, 80.
நுணு|க்கு, subtility, 1. 76. நுண்ணிய, 26. 30.
நுண்ணியன், நுண்ணியோன், 1. 35; 3. 49; 11. 54.
நுண்டுளி, 3. 76; 4. 85. நுண்ணிடை, 49. 43. See நுட்பம், நுனி.

நுதல் [T. NUDURU; C. NOSAL; M. NUDAL; S. NIṬALA], brow: நெற்றி, 1. 21; 3. 135; 12. 49. See கண், வாள்.

நன்னுதலார், 49. 53.

நுந்து, *v.* stir up: உந்து, 6. 187; 10. 37.

நுழை, *v.* [§ 57], enter, 3. 5. [இல் + நுழை.]

நுழை|வு, 11. 54.

நூ|க்கு, *v.* thrust, 33. 14.

நூக்கம், impulsive energy, 3. 24. [? ஊக்கம்.]

நூல், *n.* a thread; scientific manual; the Vēda, 3. 49; 11. 54. Play on two meanings. [Comp. S. SŪTRA.]

வேத மெய்ந் நூல், 6. 170.
புரி நூலான், 8. 50. See புரி.

நூறு.

I. *v.* be crushed to powder, perish, 16. 16. Comp. நூர், நீறு.

II. *n.* a hundred, 3. 4.

நெகு, *v. n.* [நெக்கேன், § 68], melt, 5. 143, 397; 35. 28, 38. Comp. உருகு, நை; found with அகம், 23. 1.

நெஞ்சம், நெஞ்சு, *n.* mind, heart, 1. 2, 65; 5. 139, 223, 317; 7. 28; 10. 41; 15. 13, 14; 19. 18. Comp. உள்ளம். [See K. and N. Lex.]

பிணெநெஞ்சே! 5. 123, 127. மடநெஞ்சே! 5. 129.

நெடு [நெடும்], *adj.* long, wide, tall. Comp. நீள், நீண், நீட்.

நெடுங் கண் மான் கணம், 3. 80.

நெடுங் கடல், 13. 47. நெடுங் காலம், 5. 151.

நெடுந் தாரை, 7. 58. நெடு நீர், 6. 168.

நெடு மால், Vishṇu, 4. 4; 8. 1; 24. 11.

நெய், *n.* [S. SNEHA], Ghī, butter-oil, 1. 46; 21. 20.

ஆநெய்யை, 5. 150. நெய்க்குடம், 6. 96.

நெரி = நெறி, *v.* [§ 64], bruise, crush, 8. 86.

புருவ நெரி, frown, *for* நெறி, 13. 22; break, 14. 38, 44; 40. 25.

நெருங்கு, *v.* be narrow; crowd; press on, 4. 31; 21. 27.

நெருப்பு, *n.* fire: தீ, 5. 319; 27. 9, 25.

நெல்|லி, *n.* a plant: *Phyllanthus*, 3. 162. [See Ainslie, vol. ii. p. 150.]

The கரு நெல்லிக் கனி is transparent,—hence an emblem of Çivan, whom His people hold and know.

நெல்லிக்கனி, as an epithet of Çivan, 27. 15.

நெறி, *n.* way: ஆறு, வழி, மார்க்கம், ஒழுக்கம், 13. 43; 40. 13; 51. 5. An epithet of Çivan, 4. 115.

நெறிதருகுஞ்சியர் = நெறிந்த, நெறித்த, long streaming locks, 17. 17.

மேனெறி, the higher path of ஞானம், 5. 126.

முத்திநெறி, way of salvation, 51. 1.

பத்திநெறி, way of piety, 51. 2.

சிறுநெறி, by-paths of evil, 51. 6. பெருநெறி, 23. 27.

நெறிசெய், provide a way, 13. 29.

தூய்நெறி, 51. 15. உய்புநெறி, 51. 27.

நன்னெறி, 5. 154.

மெய்ந்|நெறி, பொய்ந்|நெறி, 26. 40.

நெறியான், 39. 1.

நெற்றி, *n.* forehead: நுதல், புருவம்.

கண் சுமந்த நெற்றிக் கடவுள், 8. 46.

நெற்றிக் கண்ணனே! 29. 5.

நென்னல், yesterday: நென்னலே, 7. 21; [for நெருநல். Comp. நேற்று.]

நேசம் = அன்பு, love, 5. 95. See நேயம்.

நேச|வருள், 1. 65.

நேயம், *n.* tenderness; affection, 7. 6; 9. 14.

[This is oftener written நேசம் (sometimes நயம்), and is for S. SNEHA. சிநேகம் s another form. See நெய்.]

நேயத்தே, in tender love, 1. 13.

நேர்.

I. *n.* what is directly in front; straight, right. Comp. நெரு.

நேர்|மை, 6. 139.

நேர்|படு, be obtained, occur, agree, 30. 5, 6; 40. 34.

நேர்|பாடல், 11. 51.

II. அடி கொணேர் இடையாள், minuteness, 29. 17. See நேரி.

நேரிழை [G. 162], refined, exquisite, 7. 6. See இழை and ஆயிழை.

III. as a *verb* [§ 57], = resemble.

கனிமை நேர், 5. 106; 50. 1–4.

IV. as a *noun:* resemblance, = like, 3. 30, 147.

தன் னேர் இல்லோன், the Incomparable, 3. 146. [*Kurraḷ*, 7.]

நேரி, *n.* the subtile being, 1. 44. See நேர் (II). But also,

நேரியாய், 'Thou who goest undeviatingly on,' 1. 44. See நேர் (I).

நை, *v. n.* [§ 56. I], languish, waste away, perish, 4. 80; 5. 380, 397; 17. 36; 25. 15, 38 (நைஞ்சேன் = நைந் தேன்); 26. 2; 35. 23, 38. See நசி: so நை and கச. Comp. உரு|கு, நெ|கு.

நொடி, *n.* a riddle, a mysterious utterance, a snap of the finger, an instant of time.

நொடியன (for அன்ன), enigmatical, 26. 30.

நொடிவரை, in an instant, 26. 39.

நோ, நோ|கு, *v.* suffer pain; ache, complain.

நோகேன், I shall complain: முறையிடு, 28. 3.

நோ|ய், *n.* pain, disease: பிணி, 10. 37; 33. 1; 45. 17; 47. 23; 50. 8.

நோக்கு.

I. *v.* regard, 1. 76; 5. 235; 21. 17; 38. 28; 42. 9.

II. *n.* eye, 1. 76; 6. 157.

நோக்கி, 4. 135; 5. 151, 217; 18. 16; 33. 13.

நோக்கியர், 6. 157.

ப

பகர், *v.* [§ 60], declare, say: from பகு, 2. 102; 3. 3; 7. 22; 19. 18, 26; 26. 13. Comp. கூறு, இயம்பு, உரை, செப்பு, சொல்லு.

பகல், *n.* day-time, 4. 28; 33. 34; 34. 9. Opp. இரவு, நிசி. [பகு.]

பகலோன், the sun, 15. 17.

பகன்.

I. *n.* [S. BHAGA], one of the Asuras, sons of Aditi.

II. one of the suns, sometimes said to be twelve in number. His eye was plucked out by Rudra-Çivan[1], 14. 31. See அருக்கன். [9. 69; 13. 14.]

பகுதி, *n.* [S. PRA-KṚITI], original, source; nature, constitution, 3. 1, 18 (and title). See அண்டம் and விண்.

பகை, *n.* enmity, 14. 22; 19. 31; an enemy, 36. 25. [பகு.]

பங்கம் [S. BHAṄGA], shame, 13. 59.

பங்கயம், *n.* [S. PAṄKA-JAM = *mud-born*], a lotus: தாமரை, கமலம், 7. 52, 68; 15. 10; 29. 2.

பங்கு, *n.*, = பாகம், a part, share: பாதி, கூறு. [N.]

பங்கன்(ர்), 4. 184; 5. 217, 373; 6. 164; 28. 17, &c.; 33. 10; 36. 1; 45. 34.

பங்கினன் = கூறன், பாதியன், பாகத்தன், 9. 27; 17. 33.

பங்காளன், 7. 32.

These all refer to Çivan as united to Pārvathi, as Arddha-nārīçuran.

பசி, *n.* hunger, 4. 28.

பசு.

I. *n.* [S. PAÇU], an animal, 4. 48. NOTE XII.

பசுபாசம், 31. 15, 25; 40. 27.

பசுபதி [S. PAÇUṆĀM-PATI], name of Çivan, 39. 6.

II. [§ 131], green, yellow, bright, pure. See பசும், பசிய, பாசு, பச்சு, பசுமை, பைம்.

பசுமரம், 4. 65. பசுஞ்சாந்து, yellow sandal, 10. 70.

பசுங்கிளி, 19. 37.

பச்சை, *n.* greenness, &c., 38. 13. See பசு.

பஞ்சப்பள்ளி, *n.* a shrine, ப. என்னுந்திருப்பதி, 2. 13.

பஞ்சு, *n.* cotton, 4. 184; 25. 39; 28. 21; 38. 21; 51. 17.

படம், *n.* [S. PAṬA], a picture, 13. 53; a snake's hood, 34. 1.

படர், *v. intr.* [§ 60], spread: விரி, பர.

படரொளி, expanding light, 22. 8; 34. 24.

படர்சடை, 38. 13.

படவு = தோணி, a boat, 43. 19.

படி.

I. *n.*, = ஒப்பு, comparison: the matchless Infinite, 25. 35; a step; earth, 4. 211; manner.

தெரிக்கும் படித்தன்றி, not so as to manifest, 11. 10.

II. *v.* sink down; submit; repose in, 2. 16.

படி|வு, subsidence; submission, 38. 35.

படிமம், *n.*, from படிகம் [S. SPHAṬIKA], crystal, purity: பரிசுத்தம், 2. 76. Comp. படிவம், வடிவம்.

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[1] In Kāçi Khāṇḍam, 89. 38, it is said that when Vīra-bhadra (a son or manifestation of Çivan) came with his demon rout to interrupt the sacrifice of Dakshan:

> கற்றை அஞ்சுடர் கான்று வெங் கனையிருள் பருகும்
> ஒற்றை ஆழிஅந் தேருடைப் பகன்றனை உடன்று
> பற்றி மற்றவன் கண்ணினை வேரொடும் பறியா
> எற்றி மன்றிடை வீழ்த்தினின் றிழுத்த தோர் பூதம்:

'Bhagan,—who pours forth clustering rays of fair light, who devours the gross darkness, who owns a beauteous one-wheeled chariot,—a demon fought with, seized, plucked out his eye from the root, stabbed, threw down, and dragged away.'

படிறு, *n.* [S. VAṬARA]: வஞ்சனே, வஞ்ச, ஒழுக்கம், 5. 158; 6. 137; 34. 12, 24.
படிற்றுக்கை, 5. 175. பொய் உடம்பு.
படிறீ! deceitful maid! 7. 5. வஞ்சகீ.

படு.
I. *v.* [§ 56. (II); S. PAḌ], fall into; be caught, 3. 42; 5. 325–328; suffer, 50. 14.
II. *v.* [§ 60], lie down, effect, make, 10. 79. With பொருள்.
நற்பாற்படு, rectify my being, 15. 15; affect, 5. 334. Catch, ensnare, 2. 17: மடு, அகப்படுத்து.

படை, *v.* [§ 64], create, 7. 48; 8. 43.
படைத்தான், படைப்போன், the creator: not κτιστής, but δημιουργός, 5. 25.
படைப்பாய், 'Thou makest the maker,' 3. 13, 52; 4. 100; 27. 37.

படை.
I. *n.* weapon: ஆயுதம், 19. 26, 28; 39. 6. See திருப்படை, மாயப்படை, அல்லற் படை.
II. host: கணம், 13. 15; 46. 4.
படை எழுச்சி, 46 (title). படை ஆட்சி, 49. 6 (title).

பட்டம், *n.* [S. PAṬṬA], dignity, royalty.
பட்டமங்கை, a Çaiva shrine near Ramnad, 2. 62.

பட்டி, *n.* place (a wide place?), 5. 195.

பணம் [S. PHAṆA], cobra (prop. its *hood*), 3. 96.

பண், *n.* melody, 28. 17; 38. 5.
பண்சுமந்த பாடல், 8. 43.
பண்பட்ட, renowned in song, 13. 13.
பண்ணமர், 9. 49.

பண்டாரம், *n.* a religious mendicant, 36. 20.

பண்டு, *n.* what is ancient: பழமையானது, 5. 238; 6. 131; 8. 53.
பண்டாய, 48. 1.
பண்டை, *adj.*, 33. 1; 45. 11.
பண்டே, *adv.* of old, 27. 21.

பணி.
I. *n.* [S. PAṆ, PAN], service, 6. 131; 40. 38.
பணி|கொள், *v.* accept one's homage and service, 5. 181, 214; 10. 47; 13. 63; 16. 52; 33. 8.
பணி|செய், *v.* serve, 7. 35, 75; 13. 33.
II. *v.* [§ 57], serve, bow before, 1. 95; 5. 122, 140, 352, 353; 7. 34.
III. *v.* [§§ 64, 160], cause to bow; put down, 5. 39; 6. 131; 11. 34.
IV. *v.* [§ 64; S. BHAN], say, declare, bid: கட்டளேஇடு, 2. 20; 5. 163, 386, 10. 15; 23. 12; give, 6. 131.

பணிலம், *n.* a chank: சங்கு, 6. 186.

பண்ணு, *v.* make: பண்ணு|வி (*causal*), 33. 14.

பணை.
I. *v.* expand, 4. 32; 14. 24.
II. *n.* [S. PHAṆ], rice-field, 12. 14.

பண்பு, *n.* quality: குணம், 2. 53. [See K. Lex.]

பதஞ்சலி [S. PATAÑJALI], a Çaiva devotee, whose legend is given in the Kōyil Purāṇam, B. ii, 2. 138. See the legends of Çithambaram, NOTE VII.

பதம்.
I. [S. PADA], station, 5. 362; 20. 7. See பாதம்.
பதப்பரிசுபெறு, 6. 100; 22. 4; 33. 39; 50. 5.
பெரும்பதம், 36. 31. சிவபதம், 31. 11; 37. 11.
மெய்ப்பதம், 37. 18. சினப்பதம், 26. 39.
II. word, 3. 40, 111.

பதறு, *v.* rush precipitately, 4. 49, 73. [பதை.]

பதி. [As noun S. See NOTE XII.]
I. *v. a.* [§ 64], insert; plunge into, 11. 47.
II. *n.* [? S. PADA], town: ஊர், 2. 118 (seems = 'habitation'); 12. 45; 13. 13; 19. 10.
பதியுடை|வாள்|அர, 6. 167.

பதிகம் [? S. PADYA. Not from பத்து: does not always consist of ten verses], titles of 21 and 22.

பதை, *v.* [§ 64], pant: பத, பதறு, 5. 74; throb in sympathy, 5. 82, 122; 23.
பதை|ப்பு, *n.* presumption, 15. 46.

பத்தி, *n.* [S. BHAKTI], piety, devotion, 2. 119. Comp. NOTE VIII.
பத்தி|நெறி, 51. 2. பத்திக் கடல், 11. 47.
பத்தி|வலே, 3. 42.
பத்திலேன் for பற்று இலேன் or பத்தி இலேன், 44. 13.

பத்தி|மை, 31. 25; 44. 1.
In 7. 10 பத்துடையீர் = பத்தியுடையவர்களே! So 44. 13.
பத்தா, 4. 176. [Either 'spouse,' S. BHARTĀ, or 'devotee.']
பத்தர், 19. 11; 37. 30; 46. 5.
பத்தேதுமில்லாது, 10. 19. Where பத்து = பத்தி or பற்று.

பந்தம், பந்தனம், பந்தனை.
I. = பாசம், கட்டு [S. BANDH], bondage: 3. 52, 70, 85; 5. 126; 8. 17; 13. 6; 22. 34. [NOTE V.]
II. beauty: அழகு, 6. 187; 20. 21; 43. 18.

பந்தர், a pandal, 2. 58.

பந்து, *n.* [S. BANDHU], a ball.
பந்தணைவிரலாள், 20. 30; 28. 29; 43. 20.

பப்பு, *n.* resemblance: பப்பற, 20. 21. [Some say = பரப்பு, மனப்பரப்பு, distraction.]

பய, *v.* yield; produce, create, 5. 117.
பயன், *n.* fruit, profit, 26. 35; 50. 14.

பயில், *v.* [§ 56. (III)], practise (an art), 12. 54, 55; energize in, 2. 2; 18. 13; frequent, haunt, 4. 210; 6. 143; 31. 36.
நடம்பயனு, 1. 89; 13. 19. மறைபயில், 10. 55; 43. 1.
பயில்|வி = பயில்வாய், 6. 136.

பர, *v.n.* [§ 66; S. PARA, PRA], spread, be diffused: பற, 4. 33, 137; 5. 21; 17. 19; 22. 7, 29; 24. 31; 28. 1; 49. 52.

பர|ப்பு.
I. *n.* diffusion, extension, complexity, multiplicity, 4. 36; 22. 29; 49. 51. [Used for பிரபஞ்சம்.]
II. *v.* spread, scatter, 9. 9.

பரம். [S.]
I. the best and highest, 4. 50, 72; 15. 48.
II. Çivan, 5. 173.
III. the other world, 6. 68. Opposed to இகம்.
பரம்பரம், 4. 222; = மிகவும் மேலான, 2. 119.
பரன், the supremely excellent, 4. 222; 6. 136; 20. 30; 28. 1; 34. 24; 47. 6.
அரு பரத்தொருவன், 4. 75.
என்பரம் அல்லா, beyond my power, 22. 6.
பராபரம், பராபரன், the Supreme, 13. 41. [பர + அபர.]
பராபரா! 5. 386; 9. 27; 42. 16.

பர|கதி, the highest goal, 4. 214.

பரஞ்|சோதி, light supernal, 5. 334; 11. 47; 22. 2; 25. 25.
பரமம், the supreme Deity, 15. 46.
பரம, *adj.*, 2. 138. பரமன், 3. 37.
பரமானந்தம், supreme rapture, 3. 66.

பரசு, *v.* praise, 34. 3. See பர, பரவு.

பரவு, *v.* praise, 5. 64, 65; 11. 60; 13. 8, 13; 25. 25, 27; 35. 19. See பர, எத்து.

பரா, *adj.* [S. PARĀ], supreme, supernal, 3. 181; 49. 15.
பராநுபவங்கள், 49. 52.

பராய். See பரு.

பரி.
I. *n.* charger: பரிமா, 2. 38, 116; 8. 17; 12. 57; 17. 27; 18. 23; 36. 10, 25; 43. 15; 50. 25.
பரிப்|பாகன், groom, 18. 32.
II. *v.* love, 11. 55; 27. 21; 37. 33. [Comp. S. BHṚI.]
பரிஇலேன், I cherish no affection, 23. 7.
பரியா உடல், the loveless body, 23. 7.

பரிசு, *n.* [S. SPARÇA], boon, gift, present: பரிசில், 5. 132, 362; manner, 2. 47, 57, 102, &c.; 5. 35, 36; 7. 4, 20, 28, 35; 33. 19, 24; 43. 20; honour, dignity, propriety, 13. 59; 31. 25, 33; 36. 24.
பரிசற, entirely, 51. 23.

பரு (பராய்), *adj.* great, 4. 153 (= பெருந்துறை); 23. 15, 16; 36. 1. Comp. பெரு, and *Nālaḍi*, 246.
பருமிக்கு, *v.* [perhaps S. PARI-MITA], triumph, exult, 19. 32.

பருகு, *v.* drink, 3. 81, 166; 5. 379, 390; 6. 129; 11. 58; 45. 35.

பருதி, *n.* [prop. பரிதி; S. PARIDHI], the sun, 28. 25.

பலகை, *n.* a board, 16. 2.

பலாப்பழம், *n.* jack-fruit, 6. 181.

பலி, *n.*, = பிச்சை, alms, food given to a religious mendicant, 10. 7; 12. 65.

பல். [பற், பன்.]
I. many, 1. 27, 95; 3. 27; 5. 214; 15. 20. [பல.]

பல்லாண்டு, 'many years': a song of praise, 9. 2.

II. tooth: எயிறு, 8. 87; 14. 43.

பன்னகம் [S. PANNAGA], the fanged cobra: (பல் + நாகம்) an imitation of பன்னகம், 13. 68.

பவம் [S. BHU, BHAVA], state, condition of existence, worldly life, 5. 20; 11. 14; 49. 38.

பவன், Çivan: *the Existent*, 4. 175; 5. 33. For பாவம் (?), 6. 28.

பவளம், *n.* coral, 16. 1; 26. 27. [See S. PRABALA.]

செம்பவளமேற்பு, 6. 198.

பழ்.

பழம், *n.* ripe fruit, 18. 13; 20. 25; 25. 18.

பழ, old, 30. 26. [Written also பழை, so இள and இளை.]

பழவடியார், old servants, 6. 137; 7. 10; 21. 14; 25. 35.

பழைய, old, 5. 353.

பழையோன், the Ancient, the Eternal, 3. 13, 37.

பழம்பொருள், 7. 33. பழங்கடல், 3. 66.

பழங்குடில், 20. 30. பழவினை, 13. 31; 51. 2.

பழமலம், 36. 31. பழந்தொழும்பு, 6. 185.

பழனம், *n.* a rice-field; a tank. Here for பழனி, the hill of Pulney, 4. 159.

பழி, *v.* [§ 64], despise, 4. 69; 5. 262; 18. 14–16; (surpass), 6. 185.

பழி, பழிப்பு, *n.* blame, guilt, 6. 185; 35. 25; 50. 13.

பழு, *v.* [§ 64], ripen, become mature: பக்குவப்படு, 24. 2; 37. 2, 22.

பழுது, *n.* a fault, flaw, 5. 252; 6. 176; 28. 37. [பழ = old.]

பழை|தரு for பழி, fault, 6. 184.

பளகு = குற்றம், guilt, 5. 140.

பளிங்கு, *n.* crystal: படிகம், 4. 103. [Comp. S. SPHAṬ.]

பள்ளி, *n.* couch, 20. 4, &c.; village (?), 2. 13; 17. 27.

பற, *v.* [§ 66], fly, 14. 2, &c.; 27. 17.

பற|வை, any winged creature, 1. 27.

பறி.

I. *v. intr.* [§ 57], be gone.

பந்தம்பறிய, so that bonds were loosed, 8. 17; 49. 17.

II. *v. tr.* [§ 64], pluck, 3. 87; 9. 16, 69; 26. 17; 29. 29.

பறை.

I. = முரசம், *n.* a drum: தமருகம், இடக்கை, 2. 108; 17. 2, 3; 19. 32; 46. 1.

II. *v.* [§ 57], publish, 5. 339.

பற்று. [K. 350.]

I. *v.* [§ 62], grasp, 3. 145; 4. 49; 9. 35; 10. 19; 34. 17; 37. 25.

II. *n.* a support, something to grasp, a stay; a grasp, hold, 3. 145; 5. 105, 289; 8. 119, 120; 10. 19; 16. 39; 28. *passim;* 34. 17.

பற்றல், grasp, 26. 34.

பனவன், *n.* a Brāhman: வேதியன், 34. 12. Comp. பனுவல்.

பனி.

I. *n.* (1) dew: பனிநீர்; (2) coolness: குளிர், தண்மை, 5. 33; 9. 38.

II. *v.* [§ 64], bedew, 7. 58.

பனையூர், 2. 87. See திரு.

See Dēvāram, p. 597, &c. Two songs by *Sambh.* and *Sund.*

பன்றி, *n.* a boar; வராகம், ஏனம், 11. 1. [பல்.]

பன்னகம். See பல்.

பன்னு, *v.* utter praise, 5. 396.

பா, *n.* music; song, 24. 31. [பண், பாடு.]

பாகம் [S. BHĀGA], part, portion: கூறு, பங்கு, 2. 78; 4. 152; 5. 66; 12. 25; 14. 16; 42. 7.

பாகத்தன், பாகன், a partner: பங்கன், கூறன், 8. 44; 16. 31; 19. 10.

பாகமதாய், 34. 1 (+ அது + ஆய்).

நிலாவின்பாகமும், 5. 146.

பாகத்தை உடையவன், sharer; who has U. as a part of Himself, 8. 58; 43. 1.

பாகன் [in Mahratta PĀGĀ, *a stable*], groom.

விடை|ப்|பாகன், herdsman, 1. 34; 23. 10; 34. 2.

பரிப்பாகன், 18. 32; 48. 10.

பாகு, *n.* insippated sweet juice, 9. 57.

பாங்கு, *n.* [for பங்கு], propriety: நல்லொழுக்கம், 4. 159; 7. 10, 34.

பாங்குடையீர், 31. 33.

பாங்காய், in a seemly manner, 2. 47, 62.

பாசம்.

I. *n.* [S. PĀÇA], devotion, 7. 2.

II. the bond of impurity: மும்மலம், 8. 119; 9. 16; 18. 35; 31. 15, 25; 41. 31; 51. 26. [NOTE XII.]

பாடகம், *n.* [S. PĀSHAKA], a female foot-ornament, 9. 27.

பாடி, *n.* district, village, 2. 21.

பாடு.

I. *n.* (1) a place, 11. 49, 50; 26. 17. [படு.] (2) a song, 1. 93.

இப்பாடே, hither, 19. 21.

II. *v.* [§ 62], sing, 5. 87; 6. 176, 177; 16. 5, 176, 177.

பாடுதும், 'Let us sing!' 8. 6, &c.

பாடல், a song, 8. 43; 11. 4, &c.; 13. 64; 49. 5.

பாடு|வி, 10. 45.

பாணன் (பாழ்நன்), *n.* a worthless man; or a minstrel, 5. 175. [பாடு.]

Or = வாணன், and this either (1) வாழுநிறவன் or (2) for வீணன். [This is best!]

பாண், music, 5. 334. [பா.]

பாண்டி, *n.* the ancient Madura kingdom, 1. 90; 2. 118; 17. 18, 19; 19. 8; 36. 19, 31; 49. 6.

பாண்டியன், *n.* [S.], any king of Madura, 2. 38; 4. 214; 13. 63; 36. 1, 10, 24, 34.

திருப்|பாண்டிப் பதிகம், 36. title.

பாண்டி|ப்|பிரான், Lord of the Pāṇḍi-land, 8. 57; 13. 6; 36. 19.

பாண்டூர், a Çaiva shrine, 2. 70.

பாதகம், *n.* [S. PĀTAKA], a heinous offence, 15. 28.

பாதம், *n.* [S. PĀDA], foot: தாள், அடி, கழல், 2. 53, 76, 137; 5. 49, 101, 262, 304; 26. 3. Comp. பதம்.

மலர்ப்பாதம், 5. 207; 8. 2; 25. 15.

பாதமலர், 5. 205; 38. 12, 13.

பாதலம் = பாதாளம், 18. 2.

பாதாளம், *n.* [S. PĀTĀLA], the subterranean regions of the Nāgas, of which there are seven: அதலம், விதலம், சுதலம், இரசாதலம், தலாதலம், மகாதலம், and பாதாளம், 7. 37; 11. 49, 73; 18. 2.

பாதாளத்தார், 8. 7.

பாதி, *n.* half: ப்பாதியன், 8. 39, 111; 9. 79. See பாகன்.

பாதிமாது, 26. 7.

பாது|கா, *v.* guard, 5. 307. See கா.

பாம்பு, *n.* a snake, 1. 27; 4. 56.

பாய், *v.* [§ 57], rush, spring, 2. 132; 3. 84; 7. 51, 52; 12. 26–28; 17. 27; 22. 19; 34. 39.

With ஆடு, 7. 52, 60.

பாய்|த்து, *v.*, = பாய்ச்சு, causal, 3. 173.

பாரி, *v.* [§ 64], guard, 1. 64.

பார்.

I. *v.* [§ 64], see: காண், நோக்கு, 14. 23; 26. 34.

II. *n.* earth [comp. S. PṚITH], 2. 69; 4. 137; 11. 49; 19. 11; 22. 29; 28. 1; 42. 13; 44. 1.

பாரோர், 8. 7. பாரோர், 25. 25. பாரின்பம், 36. 10.

பார்மகள் = பூமகள், பூமிதேவி, 9. 2.

பார்ப்பதி = பார்வதி, the mountain maid: a name of Çivan's bride, 9. 3; 12. 25; 14. 22.

பார்ப்பான், *n.* a Brāhman, 27. 38; 42. 13.

பார்|ப்பு [? S. PĀRVATA], a fledgling, young bird: பறவைக்குஞ்சு, 5. 174.

பாலகன், *n.* [S. BĀLAKA], a child, youth, 2. 69; 14. 49.

பால்.

I. *n.*, = பகுதி (for பகல்), place, part; quarter, 2. 71; 5. 26; 12. 33–36; 20. 13–15; 38. 26; 48. 1.

II. as a case-ending: with, at, = இடத்தில், 7. 65; 22. 38; 38. 25–28.

மண்பால் = பூமியில், 13. 62. அப்பாலன், 5. 26.

☞ It often takes ஐ, 8. 66; 38. 25.

நின்பால், towards thee, 5. 271, 349.

நற்பாற்படு [§ 64], set right, 15. 15.

பாலதானவா, so as to become object of (my praise), 15. 16.

முன்பால் = முன்பு, 19. 30.

In எப்பாலவர் = வகை, 27. 7.

III. milk, 1. 46; 7. 18; 8. 82; 21. 20.

பாற்கடல், 3. 168; 5. 229; 14. 49; 19. 3; whiteness, as of milk, 10. 70; 44. 21; sweetness, as of milk, 2. 13; 19. 29.

பாலை.

1. *n.* a desert region, 2. 98.

2. for பால்.

பாவகம், *n.*, பாவகன் [S. BHĀVAKA], appearance, form; conception, thought, 2. 82; 4. 210; 11. 55; 31. 29.

பாவம், *n.* [S. PĀPA], sin: தீவினை, 1. 52; 5. 16; 11. 30.

பாவி, a sinner. பாவி|த்தொழும்பர், 10. 27.

பாவி|யேன், 5. 214, 307; 24. 2; 34. 40.

பாவநாசம், 2. 57. பாவநாசன், 5. 396; 28. 33.

பாவனை, *n.* [S. BHĀVANĀ], imagination: எண்ணம், 5. 148; 49. 18.

பாவு, *v.* [§ 62], pervade, touch, spread, 24. 21, 22; 34. 37, 38. [பரவு.]

பாவை [S. PRABHĀ, PRATIMĀ], a lady, image: பதுமை, பொம்மை.

இரும்பின்பாவை, puppet; a statue of iron, 5. 86.

தேரவின்பாவை, 50. 10.

எம்|பாவை, a lady, 12. 49. See 7. Voc. பாவாய்!

பாழ், waste, wilderness: பாழ்த்த, 5. 64. [பழ்.]

பாழ்நன். See பாணன், 5. 175.

பாழ்நெஞ்ச, 5. 74.

பாழ்செய், a barren field, 40. 33.

பாறு, *v. intr.* [§ 62], flee away: ஓடு, 51. 2.

பானல், *n.* the blue lotus, *Pontederia*: கருங்குவளை, நீலம், 5. 74; 9. 60.

பிசை, *v.* [§ 57], knead, 8. 27.

பிச்சு, for பித்து [S. PITTA], madness, fill with frenzy: பிச்சேற்று, 3. 107; 8. 9, 26; 24. 9. Comp. மால், 47. 7.

பிச்சன், 5. 283; 6. 195, 196.

பிச்சை, *n.* [S. BHIKSHĀ], alms: ஐயம்.

பிச்சைத்தேவன், 5. 324.

பிஞ்ஞகன் = சிவன், said to be from S. PINADDHA = dressed; braided: பிஞ்ஞகம் என்னும் தலைக் கோலத்தை உடையவன், 1. 7; 8. 110; 23. 27; 37. 22.

பிடி, *v.* [§ 64], seize, 5. 107, 226; 11. 39; 37. 4, &c., title; 41. 11. See வலி, 11. 26.

பிட்டு, *n.* [from பிஷ் = S. PISH; hence S. PISHṬA], a cake, 13. 62; 30. 5.

பிணக்கு, *n.* disagreement, entanglement, 30. 1; 49. 37.

பிண|ம், *n.*, = சவம், corpse, 32. 6. [See N. and K.]

பிணநெஞ்சே! 5. 123, 127.

பிணா = பெண், 7. 39.

பிணி, *n.* bond, disease, 5. 353; 31. 21; 35. 17.

பிறவிப்பிணி, 27. 34.

பிணை, *v. intr.* [§ 57], be conjoined, entwined: புணர், இணை, பிணி, 20. 14; 41. 22.

பிணையல், *n.* a garland, 3. 142.

பிண்டம் [S. PIṆḌA], mass; body, 13. 37. *Piṇḍam* is the 'microcosm' as opposed to *Aṇḍam*, the 'macrocosm.'

பிதற்று, *v.* babble, rave, 44. 14, 18.

பித்தம், பித்து, *n.* bewilderment, madness, 7. 59; 13. 74; 44. 14.

பித்தவுலகு, 4. 36; 10. 22.

பித்தன், *n.* a madman; an epithet of Çivan, 11. 62; 12. 34; 26. 13, 35; 30. 5; 31. 27; 37. 31; 41. 22. [NOTE I.]

பிரமன், *n.* [S. BRAHMĀ], Brahmā, 2. 115; 3. 38, 182; 11. 9; 14. 37; 15. 6, 35, 45. See அயன், நான்மறையோன், சதுர்முகன்.

பிரமம், *n.* the eternal, absolute Being, 43. 4.

பிரான், *n.* [fem. பிராட்டி], 4. 177; 10. 6, 63; 11. 5, 7; 13. 30; 51. 11. Comp. பரன்.

செம்|பிரான், 5. 267.

எம்|பிரான், 5. 33–36, 265, 305; 35. 6.

நம்பிரான், 35. 6. தேவர்பிரான், 19. 4.

வானோர்பிரான், 10. 6; 18. 40.

பிராட்டி, *n.* a lady: உமையாள், 7. 50, 62.

பிரபஞ்சம், *n.* [S. PRAPAÑCHA], universe; all that is phenomenal, 6. and 46. titles.

பிரார்த்தனை, *n.* [S. PRĀRTH], supplication, 32. title.

பிரி, *v. n.* separate from: பிறி, 5. 135, 191; 21. 31; 23. 1; 32. 23; 44. 5.

பிரியா, 34. 2, 6. பிரிவு, 23. 18.

பிரை, fermented curds, runnet, 21. 20.

பிலம், *n.* [S. VILA], an aperture.

பிலமுகம் = பிலத்துவாரம், the entrance to a subterraneous passage, 12. 28.

பில்கு, *v.* emit, spill, 27. 34.

பிழம்பு, *n.* a column.

தழற்பிழம்பு, a fiery form, 29. 26. [Comp. S. PIṬAKA, PIṆḌAKA.]

பிழை. [Comp. பழ்.]

I. *v.* [§ 64], live; escape; commit a fault, 4. 12, &c.; 5. 263; 33. 3.

II. *n.* a fault, 5. 338; 6. 29, 89, 197; 10. 46; 24. 27; 33. 28; 47. 9.
பிழை|ப்பு, the false, 4. 219.

பிள, *v.* [§ 66], split, cleave, 18. 30; 35. 19. பிள|வு, *n.*

பிள்ளை, *n.* a child, 7. 73; 9. 66; 13. 74. [See Muir, vol. iv. p. 203, &c.]

பிற.

I. *v.* [§ 68], be born, 5. 352; 8. 69; 20. 37; 51. 13. [Comp. S. PRA.]
பிறக்கம்=தொகுதி, 3. 1, 124. (?)
பிறங்கு, *v.* be raised up, 7. 71.
பிற|ப்பு, 1. 7, 14; 4. 13; 5. 45, 95; 14. 30; 31. 17; 41. 13, 21. See அறு.
பிற|வி, birth, embodiment, 3. 73; 5. 105, 201; 6. 139; 8. 68, 69; 19. 31; 36. 13; 49. 25.

II. *adj.* other: பிற, 5. 8; 7. 18, 22.
பிறர், others, 5. 145, 233; 21. 21.
பிறிது, other, 5. 256.

பிறி=பிரி, *v.* [§ 57], lie asunder, 5. 146; 40. 14.
பிறி|வு, *n.* severance, 4. 78; 5. 127; 24. 33.

பிறை, *n.* the crescent moon, 23. 27; 33. 3.
பிறைக்கலம், 6. 188. துண்டப்பிறை, 8. 49.

பின், after, 4. 7. [பிற்.]
பின்பு, 22. 7. பின்னுன், 5. 395; 8. 110.
பின்னில், *v.*, 21. 6. பிற்படு, 21. 6.
பினே, 34. 15. பின்னை, what comes after, 7. 33.

புகல்.

I. (ஆ), *v.* [§ 70], say, declare; I know not how to endure, 3. 123; 41. 13.

II. (புகு), refuge: அடைக்கலம், 5. 246.
புகல், say, 10. 77. புகலிடம், 6. 65.

புகழ்.

I. *v.* [§ 57], praise: ஏத்து, பரவு, 1. 25; 5. 177; 27. 19; 39. 4; 45. 21, 37.

II. *n.* praise; epithet of Çivan, 33. 39; glory, 34. 25; 45. 20.
புகழ்|ச்சி, praise, 37. 14.

புகு, *v.* [§ 68], enter, 2. 145; 4. 236, 237; 5. 36, 37; 7. 41; 8. 29; 10. 65; 12. 53-56; 17. 34, 35; 22. 10; 26. 29, 38.
மண்புகு, 18. 14, 15; 19. 21.
See உள்|புகு, ஊன்|புகு, 31. 9, 10.
ஐயம்|புகு, solicit alms, 17. 34.
புகு|து, *v.*, =புகு, 5. 368; 6. 37.
புகு|வி, *causal*, 1. 43.

புகை.

I. *n.* smoke, 3. 91; 35. 26.

II. *v.* [§ 57], 6. 141.

புங்கம் [S. PUṄGA, PUÑJA], elevation, 5. 284.

புஞ்சம் [S. PUÑJA], a quantity, collection, 16. 24.

புடை, *n.* place, 34. 31.
புடைபரந்து, extending wide, 4. 33.
புடைகுழ், 8. 32, 89.
புடைபடு, approach, reach, 27. 3.

புணர், *v.* [§§ 57, 64], join, embrace, 27. *passim*; 43. 63; 51. 9. [Comp. உணர்; S. PUNAR, √PUṬ.]
புணர்|ஙிலா, that is not understood, 5. 280.
புணர்|க்கை, explanation, 5. 280.
புணர்|ப்பது, mystic intimate union, 5. 281–284.
புணர்|ச்சி, union, 27. title.
புணரிய, in order to reach to, 3. 8.

புணே, *n.* a raft: மரக்கலம், 5. 107; 24. 13.
புணேயாளன், a raftsman, 13. 4. [*Kurraḷ*, 306.]

புண், *n.* a wound, 8. 47; 13. 16, 64; 25. 17.

புண்டரிகம், *n.* [S. PUṆḌARĪKA], =தாமரை, பங்கயம், a lotus, 7. 79.

புண்ணியம், *n.* [S. PUṆYA], merit.
புண்ணியன், 43. 6, 54.

புது, *n.* what is new, 5. 251; fresh, 23. 1.
புது|மை, *n.* novelty, 7. 33.
புது|க்|கு, *v.* renew, 7. 73.
புத்தூர், new-town. Two are given in 2. 29, 31.

புத்தன், *n.* [S.], a Buddhist; Buddha, 11. 61 (some say=புதுமையானவன்); 15. 21.

புத்தி, *n.* [S. BUDDHI], understanding, 13. 76.

புத்து, 7. 11, from புது. [G. 121; H.B., § 131.]
புத்தடியோம், opp. to பழவடியீர்.

புத்தேளிர், *n.* deities, 5. 54. [See K. 58.]

புந்தி (for புத்தி), *n.* understanding, 36. 35; 45. 21.

புயங்கன் [S. BHUJAṄG, a snake], an epithet of Çivan, 4. 222; 5. 245; 6. 147; 18. 28; 45. *passim*.

புயல், a tempest, 24. 13. [புசல், பிசல், பியல், பூசல்.]

புரம் [S. PUR, PŪR, PURA], a fortified town, 4. 221; 6. 40; 14. 2, &c.; 29. 25. Hence names of Çivan: புரதகனன், புராந்தகன், புரமூன்றெரித்தோன்.

புரந்தரன் [S. PURANDARA, = splitter of fortresses], Indra, 5. 5, 285; 10. 1; 11. 61; 14. 25, 42; 23. 29. [See Muir, vol. v. p. 113, &c.]

புரவி, *n.*, = மா, குதிரை, பரி, a charger, 19. 24; 36. 34.

புரளு, *v.* [§ 56. (III)], roll, wallow; overflow, 2. 134; 3. 152; 4. 81; 5. 177; 7. 3; 8. 74; 24. 26; 35. 21; 36. 16; 38. 31; 45. 36, 37.

புராணம் [S.]: புராதன என்பதின் பரியாயம். See 1. சிவபுராணம், ancient deeds.

புராணன் = பழையோன், the Ancient, 4. 221, 224; 33. 39.

புரி.

I. *n.* cord, twisted strand, ringlet, 8. 50; 24. 17; 26. 11.

II. *v.* [§ 57], do, desire, exercise (grace, &c.), 2. 117; 5. 17, 369; 19. 7; 20. 16; 21. 3; 23. 37; 24. 18–20; 27. 24; 28. 4, &c.; 45. 36.

புருவம், *n.* [S. BHRŪ], brow: புரு, நுதல், நெற்றி, 7. 62; 13. 22.

புரை.

I. *v.* [§ 57], resemble, 3. 19; 20. 31.

புரைய, like unto, 3. 5.

தேன்புரையுஞ் சிந்தையர், 5. 116; 19. 23.

புரைவி, *v.* [§ 160], make like, 3. 168.

பூப்புரை, 3. 75.

II. *n.* tube, hollow; pore, 22. 11.

புலம், புலன், *n.* sense, perception; learning.

புலமாக்கு, *v.* reveal.

புலவோர், sages, 6. 81, 108; 20. 17.

புலன்கழல், the foot where wisdom is found, 6. 108.

புலனுயமைந்தன், 15. 18.

புலன்: பொறி, 3. 113; 4. 209; 5. 176; 6. 81, 95, 97, 109; 31. 37.

ஐம்புலன், 3. 70; 4. 3; 5. 102; 6. 9, 125; 21. 13. See ஐ, ஐந்து, 22. 1.

புலன்றீ(தீ), 6. 117.

புலம்பு, *v.* [§ 62], speak foolishly and sadly, rave, 10. 18; 32. 22; 39. [புலம்பல்.]

புலர்.

I. *v.* [§ 57], fade, die away, 4. 209. Comp. உலர்.

II. dawn, 7. 13, 22; 20. 1; 32. 2.

புலால், *n.* carrion, 35. 9; 37. 37.

புலி, *n.* a tiger, 3. 32; 4. 206 (முழை); 43. 29. Comp. புள்ளி.

புலியூர், Tiger-town, a name of Çithambaram, 2. 145. See legend and கோயிற்புராணம்.

கொல்புலித்தோல், 12. 9, 45; [12. 73.]

புலை, *n.* worthlessness: புல். [See *Nālaḍi*, p. 209.]

புலையனேன், 5. 382; 23. 9; 37. 10.

புலைநாயேன், 32. 22.

புல், *n.* grass; anything mean, 1. 26; 4. 41; 5. 190. See புன்.

புல்லறிவு, 31. 13.

புல்வாய், *n.* deer, antelope: கலைமான், 4. 207.

புவனி, *n.* earth: பூவனி, 3. 61; 20. 37.

புவன், *n.* [S. BHUVA, Muir, vol. iv. p. 25], the Self-existent: சுயம்பு, தானேஉண்டானவன், 5. 36.

புவி, புவனி, புவனம் [S. BHUVANA], the earth, 2. 25; 3. 61; 4. 21; 5. 251, 277; 20. 37.

புழு, *n.* a maggot, 1. 26, 53; 5. 189, 220, 224; 26. 25.

புழுக்கண், *n.* rottenness, 24. 3.

புளி, *n.* [§ 131], acidity; the tamarind: புளியம் பழம், 25. 18.

புள்ளி, *n.* spot; by met. for 'tiger,' 12. 73. Comp. புலி.

புறம், *n.* outside; away, 1. 53; 6. 7; 25. 17. [Opp. to அகம், உள். See பிற.]

புறமே போக, 5. 234, 340, 341, 346; 34. 28.

புறத்தார் (= others): பிறர், 1. 8; 8. 7.

புறம் போக்கல், 5. 247.

புறம்பயம், *n.* a Çaiva shrine, 2. 90.

புற்று, *n.* an anthill, 8. 20; 23. 5; 35. 1.
புனம், *n.* high, unirrigated land, 11. 38. [From புன், as in புன்செய்.]
புனல், *n.*, = நீர், water, 5. 29; 7. 52, 60; 13. 3; 15. 1; 23. 5.
புனிதன், *n.* [from S. PU], the pure one: an epithet of Çivan, 29. 34.
புனை, *v.* [§ 57], adorn: பூப்புனை, 5. 50, 54; 13. 51; 35. 23; 45. 21.
புன், 7. 11; 44. 19. See புல்.
புன்மையேன், 5. 234. புன்மையர், 5. 38.
புன்குரம்பை, 24. 3. புன்கண், 24. 26.
புன்புலால், 37. 37.

பூ.

I. *n.*, = flower, 10. 1, 9; as *adj.* [§ 131], = flowery, beautiful, 3. 75, 115; 7. 48; 11. 27.
II. *v. intr.* [§ 64], blossom, burst into flower, 15. 1; 38. 31.
பூமழை, 49. 42. பூமுடி, 6. 19.
பூ|வேறுகோன், Brahmā, 10. 1, 77.
பூ|க்கமலத்தயன், 39. 1. பூ|க்கொடியார், 36. 35.
பூ|ப்புரை, like lotus flower, 3. 75.
பூ|ப்போது, 27. 40. பூ|ம்புனல், 7. 52, 60.
பூ|க்கழல்கள், 1. 8; 50. 1. பூ|ம்பொழில், 6. 39.
பூ|ஞ்சோலை, 19. 9. பூ|க்குயில், 14. 25; 20. 9.
பூ|வல்லி, a flowering creeper: *convolvulus*, 2. 134; 13. *passim.*

III. *n.* [S. BHŪ], the earth: பூமி, 38. 31.
பூ|தலத்தே, 2. 134; 8. 2; 10. 18; 11. 26.
பூ|தலர், 5. 326. பூ|தலத்தோர், 11. 18.

பூசல், battle, din, 14. 1. [See K. 71.]
பூசனை [S. PŪJ], act of worship, 15. 9; 32. 26.
பூசு, *v.* besmear, 5. 94, 326; 12. 1, 3; 17. 13.
பூடு, *n.* any shrub: பூண்டு, 1. 26.

பூண்.

I. *n.* [S. PUṬ], an ornament: பூண்முலை, 4. 70; 6. 12, 164; 7. 60; 16. 18; 17. 13.
II. *v.* [§ 62], put on as an ornament, have on, wear, 5. 176, 281; 12. 1; 24. 6; 30. 30.
பூண்டு கொண்டு, 5. 295; 24. 6; 34. 28.
பூண்கலன், 7. 53.
பூ|ஒணை, never worn before, 30. 13.

பூதம்.

I. [S. BHŪTA], an element: பஞ்சபூதம், 3. 114; 20. 17; 31. 37.
II. a demon, demon-host: பூதப்படை, 13. 15.

பூமி, *n.* [S. BHŪMI], earth, 20. 37. [பூ.]
பூலித்து for பூரித்து, 16. 8.
பூவணம், *n.* a town near Madura, 2. 50; 4. 191.
பூவலம், a Çaiva shrine, 2. 56.
பெண், *n.* a female, 2. 78; 3. 57; 5. 115; 19. 23; 49. 37.
பெண்|டிர், *n.* a female, 5. 166.
Plur. பெண்டீர், 10. 21.
பெண்|மை, *n.*, 6. 88. பெண்|ணுரு, *v.*, 8. 58.
பெண்பால், 43. 22.
பெண்டிரு, பெண்டிருவு, blessed woman, 12. 49.
பெண்ணுரு, 4. 152.

பெம்மான், 4. 200; 21. 6. See பெருமான்.

பெயர். [பேர்.]

I. *v. a.* [§ 64], scatter, overthrow, 3. 12.
II. *v. n.* [§ 57], be removed, changed into, 3. 134; 6. 100.
III. = பேர், *n.* [C. HESARU], name: நாமம், 2. 122.

பெய், *v. act.* and *n.* [§ 58], put on, scatter; fall (as rain); shed.
பெய்|கழல்கள், 1. 7; 5. 395; 26. 29 [= செய்து]; 36. 12.
பெய்|வளை, *n.* a lady: Çatti, 7. 56.
துன்னம்பெய், to which patches are put, 12. 6.

பெருந்|துறை, the great haven, 1. 15; 34. 23. [Generally திரு., see 22 and 28. *passim.*]
In the south, தென், 22. 8; 42.
Çivan is its நாயகன், 42.
பெருந்|துறை|யான், 8. 1, &c.; 19. 14, 34; 47. *passim.*
பெருந்|துறை|க்கோன், 19. 1, 17, 25.
Surrounded by groves of cocoa-palm, 8. 1; 42. 3.
புகழ்த்திருப் –, 34. 3.

பெருமான், சிவ –, எம் –, நம் –, 1. 48; 5. 33, &c.; 18. 4; 20. 4, &c.; 24. 9-12; 45. 8, 9.
தம்பெருமான், 10. 31.
பெம்|மான், 4. 199; 21. 6; 34. 15.
செம்|பெரு|மான், 19. 3, &c.; 28. 2.
புயங்கப் பெருமான், 4. 222.

பெர் [§ 131. *e*], great: பெரு, பெரும், பெரிய, பேர், 1. 24; 5. 139. [H.B., § 131. *e*.]
பெருங்களன், 7. 1. பெரியான், 4. 177; 5. 70.
பெரியோன், epithet of the Supreme, 3. 6, 38, 107.

பெரியவர், பெரியோர், 5. 263, 383; 6. 24.
பெரு|மை, 2. 92; 5. 274; 6. 187; 24. 5.
பெருமாநிலம், 27. 22. Comp. 27. 18.
பெரு|மிதை, 14. 6.

பெரு|கு, *v.* swell, grow great, 11. 57; 32. 39, 43.

பெரு|க்கு, *v.* multiply, 6. 89; 37. 10; 47. 28.

பெருக்கம், 42. 27.

பெறு, *v.* [§ 56. (II)], obtain; take, 2. 39; 3. 55; 5. 46, 206, 358; 6. 37; 22. 38; 25. 4; 26. 35.

அரும்பெறல், 3. 95. [*Nāladi*, 34, 381.]

பெற்றி, *n.*, =குணம், தன்மை, இயல்பு, nature, 3. 57, 182; 7. 33; 8. 115.

பேசு, *v.* [S. BHĀSH], speak; affirm, 4. 47; 5. 92, 93, 310; 10. 18; 12. 1, 3; 21. 20, 22.

பேச்சு, *n.*, 47. 21.

பேண், *v.* [பெள், பெண், பேள்; S. PĒṆ], cherish, appreciate, 30. 15.

பேணுமின், 36. 12. பேணினர், 34. 20.
பேணு, 8. 58, 110.
பேணு நிற்பேன், I long for, 21. 22.

பேதம், *n.* [S. BHID, BHĒDA], difference, 5. 310; 30. 21.

சமயபேதம், heresy, 4. 57.

பேதி, *v. tr.* [§ 64], 7. 56; 31. 38; 43. 55.

பேதை, *n.* [S. BHĪ, BHĪTA], a foolish person, 7. 28; a woman, 7. 38.

பேதையேன், 5. 310.
பேதை|குணம், folly, 15. 2; 31. 19.
பேதை|மை, 15. 45. பேதாய் (voc.), 12. 35; 27. 34.

பேய், *n.* a demon, 1. 28; 4. 68.

பேயன், one possessed by a demon, 5. 92; 23. 27.
பேயேன், 'I, a demon,' 10. 46.
பேய்த்தேர் = கானல், mirage, 3. 79; 15. 1.

பேரி, *n.* [S. BHĒRI], a drum, 3. 83.

பேர். See பெரு, பெயர்.

I. =பெரும், பெரிய, 3. 103; 4. 18.

பேராளன் = பெரியோன், பிரசித்தன், the renowned, the great, from பேர் = பெயர்; or from பெரிய, 8. 9; 24. 9; 47. 4.
பேராசை, 8. 12; 13. 37.
பேரின்பம், பேரானந்தம், 19. 31; 32. 36; 36. 12.

II. name: பெயர், நாமம், 4. 199; 7. 40; 25. 27; 39. 9.

III. *v.* [§ 57], move, be removed, 5. 346 (or போரா); 31. 26; 32. 23, 36; 38. 32.

பேர்க்கும், பேர்த்தும், again, 5. 274; 7. 33; 8. 101.

பேழ்கணி, *v.* delay, 45. 28.

பேறு, *n.* gain, acquisition. From பெறு.

வீடுபேறு, 3. 18; 5. 206.

பை, *n.* a pouch.

பைக்கா, 34. 1. பையரவு, 9. 48.
இறைபைத்த, 6. 167.

பைதல், *n.* affliction, 5. 307.

பைம்=பசும், green; fresh; bright: பசு, 7. 49, 53; 10. 70; 19. 13.

பைங்குவளை, போது, பூண், சிறகு, பைங்கழல், 44. 13.

பையவே, *adv.* gently, 51. 26.

பொ, *v. tr.* [§ 64], =perforate.

பொத்து, *v.* mend, patch, 6. 25.

பொ|க்கம், falsehood, 7. 175.

பொங்கு, *v. intr.* [§ 62], boil up; swell; rage, 7. 51, 52; 8. 2; 9. 29, 56; 13. 60.

பொங்கரவம், a serpent puffing with rage, 5. 258; 12. 1.
பொங்குகங்கை, 24. 6; 42. 12.

பொ|ச்சை, nest of insects: புழுக்கூடு, 41. 33. Comp. பொத்தை.

பொடி.

I. *n.* dust, ashes, 5. 355; 13. 12; நீறு, 17. 13.

சந்பொடி, 12. 12. பொடியாடி! 25. 18.

II. *v.* [§ 64], spring up, bedew, 5. 228.

பொடியாகு, perish, 47. 2.

பொதி, *v.* [§ 57], fill, 6. 104; 26. 25; 42. 29.

பொது, assembly, 2. 128, 141.

One of many names given to the hall of Çithambaram. [Comp. Kōyil Purāṇam I. 29.] See அம்பலம், சபை.

பொதும்பு, *n.* a hole, hollow place: பொந்து, 6. 140, 141.

பொத்திக் கொண்ட, 6. 25. See பொ.

பொ|த்தை, anything gross and clumsy, 26. 25.

பொந்து, *n.* the hollow of a tree, 13. 8.

பொ|ய், falsity, 1. 37; 5. 290, 321, 356, 357, 358; 6. 24; 22. 10; 26. 25; 41. 9, 13; 45. 36; 51. 9.

பொய்தீர், pure, 3. 22. பொய்யாய, 10. 65.

பொ|ய்|ம்|மை [S. MĀYĀ], falsehood, 5. 274.
பொய்யன், 5. 206, 208, 249; 9. 47; 35. 1.
பொய்ம்மையேன், 5. 290; 6. 25.
பொய்|கை = தடாகம், tank, lake, 7. 41, 48; 15. 1; 29. 7.

பொர் (ரு), *v.* [§ 60], join; collide with; war against, 3. 85; 6. 116; 24. 15.
திரைபொரா, 22. 11.
பொருகடல், the raging sea, 23. 29.
பொரு|ள், wealth, 25. 2; being, essence, 4. 43; 20. 1; 37. 3, 14, 25; meaning, 1. 93; 6. 24, 64, 65; 7. 33, 54; 8. 70–72; 12. 52; 26. 33, 34, 38.
பொரு|ள|ன், epithet of Çivan, 21. 30; 29. 34; 38. 30. Comp. அருத்தன், the wealthy one, 29. 8.
பொருட்பயத்த, 10. 79.
ஒண்பொருள், &c. = being, 3. 118; 5. 165.
அரும் பொருள், 5. 190; 41. 11; 49. 54.
பரம்பொருள், 26. 34.
பொருட்டு, 5. 160; 37. 4.
பொரு|ந்து, *v.* befit, harmonize with; occur; cling to, 5. 51; 30. 13; 41. 13.
பொரு|த்தம், *n.* what is befitting, 5. 368, 369.
பொருப்பு, *n.* a mountain, 4. 192.
பொருள் பற்றி = real, having regard to the object, 15. 9.

பொல். See பொன்.
பொலி, *v. n.* [§ 57], 7. 62; 22. 22. [Comp. S. PUL, POLA.]
Shine bright, 2. 50, 145; 8. 67. [பொலி|தரு = பொலியும்.]
பொலிவு, *n.* fulness of beauty, 2. 30; 37. 14.
With சீர், 28. 2; flourish, 6. 36, 37; 16. 38; 19. 38; shine, 35. 26; 42. 12; 45. 34.
பொல்லா, evil, 1. 25; 5. 202, 233; 24. 3; appears to be a negative from a *v.* பொல்லு?
பொல்லா|மணி, 5. 37; 25. 2; 27. 4, 8, &c. See பொள்.
பொலாமணி, 35. 11. பொல்லாமை, 30. 23.

பொழ்.
பொழி, *v.* [§ 57], pour down: சொரி, 7. 64; 24. 13; 49. 42.
பொழில்.
I. *n.* a luxuriant grove: பொழிற்சோலை, 6. 39, 67; 8. 89; 18. 37; 20. 27.
II. world, 3. 44; 5. 117; 19. 5.
பொழுது, *n.* [§ 25], time, 1. 2; 37. 10.

பொள்|ளு, *v.* bore, 6. 95. See போழ்.
Here பொள் seems to be an imitative word: 'the *rending* flame.' This is corrupted into பொல்லு; hence பொல்லா = பொள்ளாத, unbored, 25. 1. With மணி = a ruby as from the mine, flawless, unsullied, 27. 4.

பொறி.
I. *v.* inscribe.
பொறித்தலுமே, as soon as He impressed, 11. 27.
II. *n.* the five sense-organs, T. A. P. 44, NOTE IV.
பொறு, *v.* [§ 64], endure, bear; forgive, 3. 123; 5. 338; 6. 24, 156, 163; 10. 46; 24. 6; 32. 10; 33. 3.
பொறு|க்கை, *n.* forgiveness, 5. 263.
பொறுக்கிலேன், 23. 22.
பொற்|பு = அழகு, 10. 1; 45. 26. [பொன்.]
பொன், *n.* gold, 27. 1; 38. 20. See பொல்.
பொன்|னம்பலம், 21. 3, 30.
பொன்னே! my golden one, 21. 30.
பொன்|னகர், 5. 209.
செம்|பொற்|பாதம், 5. 205.
பொன்னங்கழல், 5. 236, 350; 10. 44.
பொற்|சிலை, 5. 51.
பொற்|பாதம் [= S. HIRANYA], 7. 78.
பொன்மேனி, 8. 48. பொற்சுண்ணம், 9. 4.
பொற்|பதம், 6. 147.
பொற்பாவை, 12. 49.

போ, போ|கு, போ|து, *v.* [§ 58], go, 5. 340; 24. 2; 45. 4, 6, 10, 12.
போய்த்தோ for போயிற்றோ, 33. 10.
போதல், the going, 5. 36; 6. 95; 17. 35.
போ|மின், செல்|லீர், 'Go ye!' 46. Also மின், மின்கள்!
போக்கு.
I. *n.* an exit, way out, 20. 17; 23. 22.
II. *v. causal* [§ 62], destroy, waste, spend: கழி, 1. 43; 6. 37; 7. 14; 20. 37.
போக்கல் (புறம்), rejection, 5. 247.
போ|தரவு, 5. 36.
போகம், *n.* [S. BHŌGA], enjoyment, 5. 284, 285; 7. 78; 37. 14; 41. 17; 51. 9.

போ|து.
I. *v.* [§ 62], come, 5. 85, 369.
போந்து = வந்து, 5. 209; 8. 2; 21. 7; 27. 22; 51. 26.
போந்தேன், 5. 341, 345.
☞ Seems a past tense of போ, reversing its meaning.
II. *v.* [§ 117], suffice: பற்று, அமை, 9. 21; 33. 8, 9.
III. = பொழுது, time, 33. 26.

IV. a flower, 5. 101; 6. 119; 16. 36; 23. 29; 43. 50, 53. [See K. 1227.]
போதார் அமளி, a bed of flowers, 7. 3, 5.
இணைப் போது, 13. 53. கழற்போது, 5. 398; 36. 2.
போதரிக்கண். பாதப்போது, 27. 35.

போர்.

I. *v. a.* [§ 64, from பொர்], wear, put on: போர்த்தல், 9. 70.

II. *n.* [from *v.* பொர்], war, 13. 40, 61, 73; 43. 58; 45. 34.
வெம் போர், 6. 81; 16. 6.
போரேறு, of Çivan, 'Lion in the fight,' 5. 208, 209; 23. 22.
போர, entirely, 45. 36.

போல், *v.* [§ 227], resemble, 5. 249; 11. 29; 34. 21.
போன்று, 7. 17, 50.

போற்றி, *n.* praise, 1. 11–16; 5. 3; 7. 77–80.
In 1. 11–15; 3. 106; 4. 87 *ad fin.* it seems equivalent to S. NAMAḤ! வணக்கம்.

போற்று, *v. tr.* [§ 62], 5. 295; cherish, 3. 123; guarding against, 5. 176; praise, 5. 237; 13. 66; 50. 2.

போனகம், *n.* [? from S. BHŌJANA], food: அமுது, 9. 68; 13. 48.

பௌவம் = பவ்வம், a sea: கடல், ஆழி, 5. 105.

ம

மக.

மகன், *n.* son, 9. 51.
மகள், *n.* daughter, 9. 50; 14. 37.
மக்கள், children, 10. 21; 14. 47.
மகம் = வேள்வி [see S. MAKHA, MAGHA, MAHA], sacrifice, 21. 11.
மகத்தியமான் = எச்சன், 14. 40.

மகிழ், *v.* [§ 60], rejoice, exult, 1. 9, 19; 2. 80; 9. 24; 13. 70; 19. 24.
மகிழ்|ச்சி, *n.* joy, delight, 6. 169.

மகுடம், *n.*, = முடி [S.], crown, 34. 24.

மகேந்திரம், *n.* [S. MAHĒNDRA], a mountain, 2. 9, 19, 100; 43. 25.
The mountain is thirty-two miles S.W. of Berhampore: many ruins of Çaiva temples.
மகேந்திர|நாதன், 43. 66.

மங்கை, *n.* [? from மஞ்ஞை], a lady: மாது, 2. 26; 5. 259, 266; 6. 164; 9. 27; 15. 29; 41. 17, 21; 42. 7.
See உத்தரகோசமங்கை.

மச்சு, *n.*, ? அச்சு, a boarded ceiling, 14. 8.

மஞ்சு.

I. *n.* [S. MAÑJU], beauty.
மஞ்சன் = அழகன், the beautiful, 4. 183; 19. 18.
[மஞ்சு also = மேகம்; and then மஞ்சன் = மேகன், 3. 95.]

II. cloud: மேகம், 16. 20; 35. 33.

மஞ்சள், *n.* saffron, 9. 34.

மஞ்ஞை, *n.* [S. MAYŪRA], a peafowl: மயில், மயூரம், 16. 11.

மடங்கு, *v.* be bent, broken, 6. 72, 73.

மடம், *n.* [from S. MATH, MAD], simplicity, 9. 29.
மடநெஞ்சே! folly, 5. 129.
மடவார், 38. 21; 49. 21; 51. 17.
மடந்தை, woman, 6. 147.
மட|நல்லாள், simple maid, 43. 14.
மட|வரல், 5. 66. மட|வரலியார், 26. 2.

மடல், *n.* a palm leaf, 6. 52.

மடி, *v.* [§ 57], perish, 14. 48.

மடு.

I. *v.* [§ 64], penetrate; fill, 5. 318; 47. 11.

II. *n.* pool, tank, 6. 103; 7. 51.

மட்டு, *n.* limit; sweet juice, sap, honey; calyx, 3. 89; 6. 43; 42. 7.
கருப்பு|மட்டு, sweet juice of the sugar-cane, 5. 318.
மடலின் மட்டு, palm wine, 6. 52.
கருணை மட்டு, honey of grace, 6. 129.
மட்டுலாந் தொடை மார்பினன், he on whose breast was the garland dripping with honey, *Naiḍ.* 28. 5.
Nig. மட்டென்ப[1] தெல்லைகள்ளாம்[2].
[எல்லை, கள்.]

மண, *v.* [§ 66; comp. S. MAṄGALA], exhale fragrance; wed, 6. 147.

மணம், *n.* fragrance; nuptials.
மணாளன் (voc. -ளா!), 'O bridegroom!' 4. 135, 183.
[It might be = மண் + ஆளன், earth-ruler.]
மணாளர், 17. 9; 18. 16.
மணவாளன், 6. 160; 20. 22; 33. 13.

மணி, *n.* [S. MAṆI], a gem, 5. 215; 6. 21, 41; 16. 16.
மா மணி, 3. 124; 26. 27; 28. 5; 45. 31.
குரு மணி, blackness: கறுப்பு, 1. 3; 23. 25; 25. 10; 50. 15.
பொல்லா மணி, 25. 2; 27 (ten times).
நன் மணி, 15. 51. மேதா மணி, 27. 35.
மரகதமணிக்குன்று, 5. 96.

மண். [Opp. விண்.]

I. the earth, 1. 23; 2. 4; 5. 297; 41. 1, 9; 51. 13.

மண்கள், 49. 2.
மண்ணகம், 5. 381; 20. 34.
மண்ணோர், inhabitants of earth, 11. 74.

II. earth, clay, 2. 47; 8. 47; 13. 62; 37. 6.

III. earth, *as an element*, 3. 26; 5. 29, 57; 26. 23.
மண்ணுள்வரன், a ruler of earth, 5. 46.

மண்டபம், *n.* [S.], a porch, outer court, 5. 195.

மண்டலம், *n.* [S.], a sphere; *or* மண் + தலம், the earth, 8. 45.

மண்டை, *n.* skull, head, top: குமண்டை, 40. 3.

மண்டு, *v.* come in flocks, throng, press, 2. 135.

மதம்.

I. *n.* sect, 4. 52.

II. *n.* [S. MAD], exudation from a fierce elephant's temples; exultation, 3. 155.

III. *n.* intention: அம்மதம், 4. 17.

மதர்.

I. *n.* [S. MADAM], joy, desire.

II. *v.* [§ 64], rejoice; desire intensely, 4. 31.

மதி.

I. *n.* [S. MAN], understanding, 5. 129; 9. 73; 10. 6; 45. 38.

II. *v.* [§ 64], respect, value, 5. 46; 40. 25; 42. 17; 45. 38; 49. 33.
[Wax fat,—from மதம், be elated, 3. 153. Or மதித்து.]

III. *n.* [S.], the moon; month, 3. 21; 4. 15, &c.; 5. 33, 157; 6. 14; 34. 23; 46. 2.
மதிப்பிள்ளை, the crescent moon on Çivan's head, 9. 66.
தேய் மதியன், 6. 183.

மதியம், 17. 37.

மதில், *n.* wall: எயில், 8. 32; 13. 55.
மும்|மதில் = முப்|புரம், 9. 19; 12. 59.

மது, *n.* [S. MADHU], sweetness; wine; honey: தேன், 5. 251; 6. 52, 135; 20. 27.

மதுகரம், *n.* a bee, 5. 63.

மதுரை, *n.* Madura, 2. 44; 4. 90; 8. 46; 13. 62.
மதுரையர், 36. 8.

மத்தம், *n.* [S. MATTA], frenzy, madness, 4. 37; 5. 10; 9. 73; 17. 37; 47. 22.
மத்தர், wild enthusiasts, 3. 153.
மத்தேரன் மத்தன், an utter madman, 34. 10. See உன்மத்தம்.

மத்து, *n.* [S. MATHIS], a churning-stick, 6. 116, 117; 24. 21.
மத்திடு, churn, 5. 158.

மந்தம், *n.* softly, 6. 143.

மந்தரம் [S.], Mount Mandara, 2. 100; 4. 204. [Spelt மந்திரம்.]

மந்தாகினி, *n.* the heavenly Ganges, 6. 187.

மந்தாரம், one of the trees of Paradise: *Erythrina Indica*, 6. 143; 8. 90.

மந்திரம், *n.* [S.], sacred spell; a dwelling-place, 2. 100. [Or, S. MANDIRA.]

மந்தோதரி. See வண்டோதரி.

மய. Comp. மை, மாயம்.

மயக்கு, மய|க்கம், *n.* confusion, 2. 133; 10. 35; 22. 1; 29. 33; 49. 33. With மால், 30. 26. Comp. மாயம், மையல்.

மய|ங்கு, *v.* be bewildered, confounded, 3. 153; 5. 245; 8. 98; 10. 6; 14. 45; 31. 1; 45. 38.

மயல், *n.* confusion: மயக்கம், மையல், 5. 348; 11. 43; 49. 53.

மயிர், *n.* hair: உரோமம.
மயிர்|க்|கால் = roots of the hair, 3. 170.

மயில், *n.* peafowl, 4. 30; 16. 40.

மரகதம், *n.* [S. MARAKATA], emerald, 3. 124; 31. 39.

மரணம், *n.* [S. MARAṆA], = இறப்பு, சாதல், 10. 35.

மரம், *n.* [M., C., T. MRĀNU, MĀNU], tree; a senseless eye, 1. 26; 3. 87; 6. 9; 14. 26.
மரக்கண், 5. 84; 23. 15, 35. மரவியல், 36. 35.

மரு, *n.* perfume, 2. 80; 10. 54; 38. 33. [See மருவு, மருகு; S. MARUVA.]

மருகன், *n.* a son-in-law, 9. 24.

மரு|ங்கு, மருங்குல், waist of a female, 5. 266; 7. 42; side, place, 21. 28.

மரு|தம், மரு|து. See இடை மருது மருதன், a title of Çivan.

மருந்து, *n.* medicine, balm, 4. 116; 7. 15; 11. 74; 23. 31; 34. 30; 37. 2. [மரு, or அமிர்தம்.]

மருந்தினன், 6. 72.

மரு|வு, *v.* join, approach, 3. 48; 11. 7; 19. 18, 19; 47. 4. [மரு=மருவும்.]

மருள்.

I. *n.* mental confusion, 3. 154.

II. *v.* [§ 57], be bewildered, 21. 31; 28. 23; 32. 11; 45. 38.

மருளனேன், 28. 28; 29. 33.

மல|ங்கு, *v. intr.* [§ 62], feel distress, 1. 55; 30. 9. வருந்து, சலி.

மலம் [S. MALA], filth: அழுக், 1. 54; 2. 111; 4. 28; 5. 215; 7. 50; 30. 9, 26; 34. 21. [See கி, வி, கின். NOTE XV. ஆணவம்.]

சிந்தை மலம், 19. 15; 51. 3.

மும்மலங்கள், 19. 27; 51. 34.

மலங்கள் (ஐந்தால்), 6. 116.

மலர்.

I. *n.* [=அலர். K., N.], a full-blown flower, 1. 62; 3. 90; 4. 9, 84; 5. 205, 207, 370; 6. 41; 8. 2, 87; 14. 52; 20. 6.

தூய்மலர், stainless flower, 30. 27.

நாண்மலர், 3. 142; 9. 31.

II. *v.* [§ 57], bloom, expand: அலரு, 1. 62; 4. 3, 84; 8. 101; 20. 2, 6; 42. 8.

மலரவன், மலரோன், Brahmā, 20. 39; 23. 39; 24. 11.

மலி, *v.* [§ 57], abound in, 2. 127; 4. 187.

மலை. [Comp. S. MALAYA.]

I. *v.* [§ 57], wrangle, 4. 53.

II. *v.* [§ 64], be bewildered, 6. 158.

III. *n.* mountain, 1. 16; 2. 9, 84, 100, 124; 5. 103; 6. 103; 9. 24; 14. 56; 19. 18, 20.

மலை|நாடு, 4. 189.

மலை|மகள், Himālaya's daughter, 12. 25.

மலையாள் = பார்வதி, 6. 160.

மலை|யரையன், 12. 49. மலைத்தலைவன், 6. 160.

அருண்மலை, 2. 124.

மல்கு, *v.* become full, 11. 40; 42. 31; 43. 79. With நீர்.

மல்|லல், *n.* abundance, 5. 107. [கரை.]

மழ, tender: குழு, கொழு, 5. 365; 28. 40; 39. 6.

மழு, *n.* a battle-axe: பரசு, 9. 67.

மழுங்கு, *v.* grow dim, 7. 70. [See 20. 10.]

மழை, *n.* rain, 49. 42.

மழை|தரு|கண்டன் [=blackness], 6. 185; cloud, 7. 64.

மற, *v.* forget, 7. 3; 10. 26; 11. 31; 15. 29; 24. 17; 28. 23; 36. 5; 49. 3.

மற|ப்பி, *v.* cause to forget, 33. 13.

மறி, *v.* [§§ 57, 64], roll back, check; reflect rays: தடு, 36. 8; 49. 17.

மறிகடல் = அலைமடங்கு, 23. 25.

மறு.

I. *v.* [§ 64], deny, refuse, 6. 20, 21.

II. *n.* spot, 5. 376.

III. other, 36. 8. Comp. வேறு, மாறு.

மறுமாற்றம், 34. 16.

மற்று, 5. 257; 35. 3, &c.; 47. 32.

மறுகு, *v. n.* whirl: சுழி. Comp. மறி.

கடல் என மறுகி, agitated like the sea, 4. 66.

மறை.

I. *v. n.* be concealed, lie hidden, 1. 50, 51.

II. *v. a.* hide, 36. 6.

III. *n.* a mystery; the Vēda: வேதம், 4. 94; 5. 337, 377; 12. 2; 13. 49; 22. 18; 41. 11; 43. 1.

மறைத்திறம், 3. 130.

மறையோன் = வேதியன், title of Çivan, and of Brahmā, 1. 44; 2. 21; 3. 149; 4. 179; 5. 337; 16. 38; 33. 40; 47. 18.

மறையான், 8. 49.

மனம் [S. MANAS, MANŌ], 1. 56; 5. 349; 8. 25; 24. 2.

மனத்தேன், 5. 192, 223; 34. 16.

மனோலயம், loss of consciousness, 9. title.

மனத்திடை, 22. 18. மனத்துணை, 6. 155.

மனவாசகம் = மனோவாக்கு, 34. 10.

பழுத்த மனத்தடியார், 24. 2.

மனத்தமுதாம், 10. 25.

In 50. 3, மனக்கடையாய் is ambiguous: மனம் + கடை + ஆய், 'being lowest in mind,' or மனக்கு (for மனத்துக்கு) + அடை, 'Thou refuge of the mind!'

மனிதன் [S. MANUSHA], 1. 28.

மனை, *n.* house; race, 10. 31. [K., N.]

மன், *n.* endurance, all that endures, 16. 16; 22. 18.

மன்னன், king, 1. 14; 5. 296, 392; 20. 19; 33. 13.
மன்னுன், மன்னவன், 6. 168, 169; 8. 111.
மன்னு, *v.* [§ 62], abide, stand fast, 2. 9; 4. 128; of cities, 6. 3, &c.; 8. 29; 16. 16; 17. 22, 23; 31. 9; 34. 7, &c.
மன்று = சபை, அம்பலம், court, 4. 92.

மா.

I. [S. MAHĀ = great], 2. 9, 18, 44; 3. 124; 5. 214; 6. 94; 9. 33; 10. 3; 49. 42.

மாதேவன், Çivan, 7. 2.

II. விலங்கின் பொது, any beast, 10. 3 (?); 47. 34.

மாவுரி, the skin of an animal, 28. 36.
பரி|மா, a charger, 2. 116.

III. mango: மா|வடு, a young unripe mango, 24. 29.

மாசு, *n.* stain, spot, flaw: ஆசு, 1. 62; 5. 96; 37. 38.

மாசுணம், *n.* [? der.], a rock-snake, 9. 75.

மாடம், *n.* [S. MĀḌI], palace; (?) a story, 16. 17, 20; 18. 9; 43. 14.

மாடு, *n.* [S. MĀḌ], gold: மாடுநகை, 9. 11; 41. 17.

வைப்பு மாடு, hoarded gold, 26. 1.

மாட்டு, *v.* [§ 117], be able (mostly used in the negative).

மாட்டா = ஒண்ணுத, that cannot, 5. 203, 215; 20. 33.

மாணி = பிரமசாரி [cor. of S. MĀṆAVAGA], a young Brāhman, 15. 7.

மாணிக்கம், *n.* [S. MĀṆIKYA], a ruby, 26. 1, 27.

மாண், மாணு, *v.* [§ 56. (III); S. MAH, MĀN], be worthy, 11. 41.

மாண்டு, மாண்ட, past forms of மாணு and மாளு, 11. 41–44.

மாண்|பு, *n.* excellence, 8. 56. [மாண்.]

மாதா, *n.* [S.], mother, 4. 13.

மாது, plur. மாதர், *n.* [S. MĀTU], a woman: Umā, 2. 107; 5. 118; 7. 2; 8. 39, 111; 19. 10; 43. 1.

மாதர்த்திரை, 4. 34; 24. 15.

மாய், *v.* [§ 64], destroy: மாய்ந்து [§ 57], perish, 5. 215; 11. 69; 12. 14 [? see மாயை]; 31. 19; 42. 33; 48. 13.

மாயை, மாயாவாதம், the later Vēdānta, 4. 54.

மாயம், மாயா, *n.* [S. MĀYA; der. uncertain], delusive, 1. 14, 51; 4. 44; 33. 30; 41. 9; 42. 17; 45. 10; 49. 33.

கண்மாயம், a visual juggle: மயக்கு, 5. 168; 36. 25.
மாயனே! 23. 25. பவமாயம், 11. 14.
மாய, 13. 11; 36. 21. மாயா இருள், 4. 44, 45.
மாயப்படை, 46. 4.

மாருதம், *n.* [S. MARUT, MĀRUTA], wind, *as one of the elements*, 3. 10; 4. 55; 11. 69.

மார்கழி, name of a month, half of December and half of January, 7. 80.

[From S. MĀRGA-ÇIRA from MṚIGA-ÇIRA = *antelope's head*, a constellation containing three stars, of which λ in *leo* is one. The full moon enters it on the fifteenth day of the first half of this month.]

மார்கழி நீர் ஆடு, bathing in the month M. [T. V. V. P., V. 41].

மார்பு, *n.* breast, chest, 29. 18.

மார்பன், 43. 57.

மாலை, *n.* [S. MĀLĀ], garland, 2. 113 (கழுநீர்); 6. 119 (குடர்), 189 (அரா); 8. 90; 9. 1 (பூ).

Nig. மாலையே[1] பிரவோடந்தி[2]
மாலிகை[3] யொழுங்கு[4] நாற்பேர்.

மால்.

I. *n.* [S. MĀLA], delusion, one deluded; bewilderment, ecstasy: மையல் மயல், 2. 133; 5. 10, 103; 27. 22; 45. 30; 47. 7, 18 (= பிச்சு); 50. 11.

அறிமால், conscious, frenzy, 36. 5.

II. greatness: பெருமை, 5. 259; 34. 11.

III. *n.* Vishṇu, 3. 38; 4. 4; 5. 67, 393; 8. 13; 10. 77; 11. 1; 17. 3; 23. 35; 33. 6.

For this, ஞாலம் is found in 23. 33, but compare 36. 18, He swallowed the earth. See நாராணன், அரி, ஆயன்.

He is called வளைக்கையான் (see வளை), 23. 39.

கருடக்கொடியோன், 25. 1.

பெருங்கடற் கிடந்தோன், 23. 29.

நீண்டமால், 27. 9.

செங்கணெடுமால், 4. 4; 7. 65; 8. 1. [*Nālaḍi*, 373.]

Vishṇu sang Çivan's praises at various times, 28. 9.
கருமால், 'dark Vishṇu,' 27. 2. மாலவன், 3. 7.
திரு|மால், 45. 32; became Çivan's bull, 12. 60; 14. 16; dug out and offered an eye to Çivan, 15. 37-40.

மாழை = மாம்பிஞ்சின்பிளவு, மாவடு, a very young mango fruit, 24. 21.

மாளிகை, *n.* palace, 16. 17. [? Ar. MALK, 'king.' See மாடம்.]

மாள், *v.* die, 5. 296; 51. 10, 13. [Comp., as to forms, மாண்.]
மாள, 5. 76. மாண்டிலேன், 5. 370; 11. 42, &c.

மாறு.

I. *n.* (1) a change, 35. 6. [From மறு. Comp. வேறு; and see K. and N. Lexicons. S. VĀRAM, VṚI, MṚI, MĀRA; Gk. μοῖρα, μείρω = பரி-மாறு; Lat. VAR.]
(2) enmity, a grudge, 6. 40, 41.
மாற்றார், foes, 19. 26.
(3) a recompense, return for favours, 5. 361; 6. 169; 47. 25. See கை.

II. *v. n.* change, be hostile to, 22. 1.
பகை, *v. a.* requite, 5. 129; 7. 31.

மாறுடு, *v.* waver, 5. 127.
மாறுகோடி, 'millions ever shifting,' 4. 44. (Or ஆறு.)

மாற்றம், *n.* (1) a reply; word, 1. 45; 34. 16. (2) change: மாறுபாடு, 1. 81.

மாற்று, *v.* [§ 160], change, 30. 9; 31. 21.

மானம்.

I. *n.* self-respect, 4. 167; 15. 29. [Pope's *Nālaḍiyār*, p. 188, &c.]

II. heaven, 46. 2. For வானம். [Comp. 19. 24.]

மானுடம், *n.* [S. MĀNUSHYĀ from MANUSHA], what belongs to man; human form, 4. 13; 5. 363; 20. 22.
மானிடன், மானுடர், 6. 183; 8. 14, 79.

மான்.

I. Lord, 5. 360. [It seems to be from S. MAHAT. See எம்மான், 5. 216.]

II. = இரலை, deer, antelope, fawn, 3. 80; 4. 135; 5. 158, 217, 337; 6. 157; 7. 21; 18. 16; 32. 37; 33. 13.

மிகு, *v.* [§§ 64, 68], surpass, 1. 23. [See *Nālaḍi* Lex.]
மிகுதி, greatness, 3. 7.
மிகை, abundance, superfluity, 12. 20; 14. 6.
மிக்க, 5. 121, 178. மிக்காய், greatly, 1. 79.
மிகு|த்து, 3. 73.
மிக்கார், the rest of the world, 6. 190.

மிசை, upon, on, in, 2. 27.
மீமிசை, 4. 207.

மிடறு, throat: கண்டம், 6. 26.
கறைமிடற்றன், 10. 33.

மிடை, *v.* [§ 57], be crowded, full of, 6. 162; 25. 13.

மிண்டு, *v.* [§ 62], act hastily and presumptuously, 4. 54; 6. 130.

மிதி, *v.* [§ 64], tread down, 40. 26.

மிலை.

I. *v.* [§ 64], stare in bewilderment, 6. 159.
ஊரமிலைக்கக் குருட்டா மிலைத்து [? மிலை for மலை], 5. 347.

II. *v.* [§ 57], wear as an ornament: அணி, சூட்டு, 6. 119.
மிலைச்ச [§ 160], = மிலை, 6. 118.

மிழற்று, *v.* twitter, 18. 24. [Comp. மழ. S. MLĒCHH.]

மிளிர், *v.* [§ 57], gleam, 1. 38; 3. 72; 6. 14, 85; 26. 19.

மின்.

I. *n.* lightning, 6. 62; 16. 17; 24. 25.
மின்னியல், 49. 43.
மின்னொளி, 3. 69, 125. மின்னார் (ஆர்ந்த), 5. 350.
மின்னவன், 6. 170.

II. *v.* gleam, 6. 16; 7. 62.

மீ, மீது, on: மேல், மிசை, 2. 7; 3. 92; 49. 45.

மீ|மிசை, 4. 207. Comp. மிகு, மிசை.

மீள், *v. n.* and *v. a.* [§ 56. (III)], return; bring back, restore, 5. 376.
மீண்டு, again, 2. 117.
மீட்டு, மீட்டேயும், again, 1. 87; 5. 112.

மீன்.

I. *n.* fish, 6. 101. [S. MĪNA. See note to 8.]
மீனவன், 36. 22, 38.
மீன்விசிறு, 8. 11; 43. 23; 49. 8.

II. a star. [From மின்.]

மு, *adj.* form of மூன்று. See மூ.
மு|க்கண், 9. 20; 29. 29; 33. 12.
மு|ந்நீர், the ocean. மு|ப்புரம், 9. 71; 14. 1-3.
மு|ம்மை, triplicity, 51. 34.
மு|ம்மலம், 2. 111; 30. 26.

முக, *v. tr.* [§ 66], draw from: முகக்குறும் (உறு), 11. 57; 15. 1; 35. 26.

முகம் [S. MUKHA], face, 2. 20; 4. 1; 5. 227. See நால்.
முகத்து, from Thy face, 20. 2. முகவெளி, 25. 23.
முகந்|தரு, admit to one's presence, 21. 12.
நான்முகத்தொருவன், Brahmā, 5. 393.
சலமுகத்தால், with her watery face, with deceitful purpose, 12. 24, 26, 27.

முகில், *n.* cloud: மேகம், 3. 67; 4. 127; 29. 13. [Comp. S. MUDIRA, MIHIRA.]

முகேர் என்ன, an imitative word, 'with a splash,' 7. 41.

முகை, *n.* a bud: முகிழ்.

முஞ்சு|தல், *n.* dying, 4. 19.

முடி.
I. *n.* head, crown: தலை, கிரீடம், 4. 4, 5; 5. 25, 391; 6. 15, 19; 18. 3.
முடியன், 5. 391.
II. *v. n.* [§ 57], come to an end, attain completion; die, 21. 4, 12; 40. 7.
முடி|வு, end, 5. 88; 22. 7; 32. 6.
III. *v. a.* [§ 64], finish, tie, ordain, 5. 224, 225.

முடை, *n.* a stench: நாற்றம், 5. 224; 37. 6.

முட்டு.
I. *n.* obstacle.
II. *v. n.* be deficient, stinted.
முட்டாது, without stint or hindrance, 5. 17, 21; 41. 5.
III. *v. a.* butt against, rush on.
முட்டிலேன், 5. 147. மோதிக்கொள்கிலேன்.

முண்டம், *n.* [S. MUṆḌA], head, shaved head, 17. 25; ashes, 9. 30; 35. 35.

முதலை, *n.* a crocodile, 6. 161.

மு|தல் = ஆதி.
I. beginning, 4. 1; 5. 88, 108; 22. 7.
II. source, 13. 75; 21. 4, 13-15; spring, chief, best, greatest, 20. 1; 27. 38.
III. = &c., 3. 113; 21. 4.
முதல்வன், 4. 8, 94; 5. 118; 21. 4; 27. 38; 29. 29; 51. 34.

முத் = S. MUK.

முத்த|ன் [S. MUCH, MUKTA], greed; an epithet of Çivan, 4. 122; 22. 7; 25. 23; 29. 29.

முத்தி [S. MUKTI], final release, 11. 45; 19. 19; 36. 24; 42. 23; 51. 1. [See NOTE III.]

முத்து, முத்தம், *n.* [S. MUKTA, MUTYAM], 7. 9; 9. 1, 37; 16. 1; 26. 27.

மு|ந்தை, *adj.* original; former, 1. 20; 5. 314.

முந்து.
I. *n.*, = ஆதி, முதல், 18. 19.
II. *v.*, 5. 361; 20. 29; 36. 20.
முந்தி = முன், 5. 187.

முந். See மு, முன்.

முந்நீர், *n.* ocean. [= 'Triple water.' The sea contains (1) spring water, (2) rain water, (3) river water; or it makes, sustains, and destroys, performing three divine operations: ஆக்கல், அளித்தல், அழித்தல்.]

மும்மை. See மு.

முயங்கு, *v.* embrace, 8. 98.
முயங்கு|வி, 40. 7.

மு|யல்(லு).
I. *v.* [§ 56. (III)], toil (Eng. *moil*), 3. 127; 23. 13; 51. 1.
முயல்|வு உறு, persevere, 21. 5.
II. *n.* a hare: முசல், 6. 138. See கறை.

முரசு = நாதப்பறை [S. MURAJA], 19. 30; + எறி, 3. 74.

முரண், *n.* strength; wrath; hate, 4. 6, 118.
Nig. முரண் வலி[1] பகை[2] என்ப.

முரல், *v.* [§ 70], sound, hum, 5. 63; 6. 143; 20. 7; 49. 44, 57.

முருடு, for முரடு, முரண்டு, *n.* a knot in wood, a stump, 23. 15.
Its *adj.* form is முருட்டு: முறட்டு, 40. 29.

முலை, *n.* a woman's breast: கொங்கை, dug, udder, 4. 34; 5. 210; 6. 164; 7. 60; 16. 18; 40. 37; 41. 6; 50. 17; 51. 9.

வார் எறிவென்முலையாள். Met. = உமையாள், 8. 61; 14. 12, 24.
துணை முலைக் கண்கள், nipples, 29. 17.

முழங்கு, *v.* roar, sound, thunder, 3. 74; 19. 30; 28. 35; 49. 27.

முழு, *adj.* complete, entire, whole.
முழு|து, *n.* what is complete; as *adv.* completely, 2. 33; 6. 172, 173; 37. 2, 6.
முழுதும், முழுவதும், 3. 12; 5. 24, 25, 381; 22. 7; 27. 37.
முழு|ச்சோதி, absolute splendour, 26. 27.
முழு|முதல், the absolute first One; origin, 11. 73; 13. 75; 21. 12, 13.
முழுதோன், the All in All, 3. 29.

முழு|கு, *v.* bathe in, 6. 173.

முழை, *n.* a cave, 6. 166.

முளை.
I. *n.* a germ.
முளைக்குடம், a pot of sprouting seeds, 9. 1.
II. *v.* germinate, 10. 29; 22. 29.

முறி.
I. *n.* a bond.
முறிசெய், enslave, 13. 31.
II. *v. n.* be broken, 14. 8.

முறுவல், *n.* a smile, 9. 20; 25. 23; 35. 13.

முறை, *n.* [C. MO<u>RR</u>E; T. MORA; M. MU<u>RR</u>A], (1) order, turn, course, law; (2) complaint, 3. 127.
முறையோ, 3. 163; 4. 179; 5. 88, 372; 6. 163; 33. 3; 44. 15.
முறை இடு, complain, 21. 10.
கடைமுறை, at last, 3. 178.

முற்(று).
I. *n.* end, consummation. Comp. முடி, முழு.
முற்று = முடிவு; அந்தம், இறுதி, ஈறு = முழுதும், 3. 145; 8. 109; 9. 79.
II. முற்று, *v.* ripen, grow mature: வயிரங்கொள்.
முற்றிலா = முற்றுக, 5. 135.

Nig. முற்றல்[1] காழ்க்கோடன்[2] மூப்பு
முடிவுடன்[3] விளைந்த[4] தற்பேர்.

முனி, *v. n.* be angry, morose, 4. 79.
முனி|வு, 3. 133; 4. 43; 32. 6.
முனிவன் [S.], an inspired sage, 1. 29; 4. 3; 5. 214; 29. 29; 44. 10.
முனிவர்குழாம், 11. 43; 16. 13.

முன் [மூ, மீ, மே, முந்து], 4. 32.
முனம், 30. 22. முன்னம், aforetime, 21. 5; 35. 25.
முனே, 30. 28.
முனை|வன், a mighty being: இறைவன், 5. 88, 108, 147.
முன்பு, 22. 7. முன்னவன், 6. 172; 35. 27.
முன்|னுன், 5. 394; 8. 109.
முன்|னில், *v.* appear to, 21. 4, 5.
முன்|னை, former time, days of old, 7. 33.
முன்னோன், 3. 29.

முன்னு, *v.* precede, draw near, 7. 64.

மூ.
I. *adj.* form of மூன்று. See மு, 4. 2.
மூவர், three persons: மும்மூர்த்தி, 5. 15, 118; 8. 109.
மூவிலை, triple-pronged, 6. 36; 39. 5.
மூவுலகு, 6. 34.
II. *v.* [§ 64], grow old, ripe, inveterate, 4. 94; 10. 37; 37. 6; 38. 29.
மூக்கின்றேன் = மூக்கிறேன், 32. 26.
III. = மூ|து, ancient: மூதூர், 2. 1; 3. 158; 42. 14.
மு|தாதை, grandsire, 5. 118.
மூ|ப்பு, age, 27. 38; 31. 26.
மூ|சி, old, 6. 173; *or*, intense: பெருமை.
மூவா, 4. 94; 27. 38.

மூக்கு, *n.* nose: நாசி, 28. 19.

மூங்கில், *n.* a bambu, 5. 89.

மூடு, *v.* cover: போர், 1. 51, 53; 25. 17.

மூர்க்கம், *n.* [S. MŪRKHA], stupidity, 51. 1.
மூர்க்கனேன், 5. 108, 314.

மூர்த்தி, *n.* [S. MŪRTTI], form; personification, embodiment: மூர்த்தியான், 2. 121; 5. 118; 37. 19, 27; 42. 2, 5.

மூலம் = காரணம் [S. MŪLA], cause, root, 2. 111; 36. 20.

மூழ்கு, *v.* plunge down into, sink in: முழுகு, 6. 161.

மூளை, *n.* marrow, brain, 25. 5.

மூன்று, *n.* three, a triad of, 13. 21–24.

மெய்.
I. *n.* [√மேவு], body: உடல், 5. 1, 367; 34. 2.
II. reality: உண்மை, truth, 1. 32; 2. 66; 4. 88; 5. 292; 8. 70; 10. 20, 66; 35. 1; 42. 17; 51. 9.
In compounds: true, 1. 38; 20. 39.
மெய் மற, lose consciousness, 7. 3.
மெய் புணர்தல், 5. § 1.
மெய்|ம்|மை, reality, 5. 293, 362, 367; 9. 77; 33. 19.

மெய்|யன், மெய்|யவன், மெய்|யான், one who is true, 1. 34, 86; 5. 207, 356, 400; 6. 26; 8. 77; 9. 47; 29. 25; one in bodily form, 18. 31; 41. 4.

மெலி, *v.* grow soft, waste away: இளை, 6. 38.

மெல், tender, 6. 138. See மென், மெள்.
மென்|முலையாள், 5. 210. மென்|கனி, 5. 374.
மெல்|லடி, 9. 27; 28. 21.

மெழுகு.
I. *n.* wax, 4. 60; 5. 350; 7. 26; 23. 13; 25. 31.
II. *v.* [§ 62], anoint, 5. 55; 9. 9.

மெள்ளனவே, softly, 6. 96. Comp. மெல்.

மென், soft, 6. 138; 8. 103; 18. 16. See மெல்.

மேகம் [S. MĒGHA], a cloud: முகில்.
மேகன், an epithet of Çivan, 3. 95.

மேதா|மணி [S. MĒDHĀ], excellent gem, or gem of *understanding*, 27. 35.

மேரு, *n.* Mount Mēru, 9. 33; Çivan's bow, 29. 25.

மேல், *n.* the upper; upon, 14. 52; 47. 29.
மேலாய, 8. 55; 12. 32.
மேலே, *adj.* upper, 5. 169; 8. 35.
மேற்கொண்டான், He mounted, 8. 17; 36. 10, 25; assumed, 5. 28.
மேற்பட, above, 3. 4.
மேல் விளங்கு, be displayed aloft, 19. 39.
மேன்மேல், 3. 92; 5. 67, 120.

மே|வு, *v.* [§ 62], attain to, abide with *or* in, fill: பொருந்து, 5. 120, 207, 362, 367. See உறை, மருவு.
மே|ய = மேவிய, 3. 116; 11. 5; 18. 7; 43. 1; 47. 12, 15. Comp. 23. 4, &c.
மேயான், the dweller in, 4. 204; 8. 39; 31. 11.
மே|வுதல், 32. 16, 17. மே|தகு, 3. 23; 9. 34.

மேழில் or எழில், a lute, 7. 29.

மேனி, *n.* body, form, 2. 33, 51, 112; 5. 236, 371; 6. 115; 8. 48. [மேல்.]
கோலமேனி, 30. 17. செம்மேனி, 8. 51.
தீமேனி, 10. 80; 49. 22. நன்மேனி, 18. 26.
வெளிய நீறுமேனி, 35. 14. செம்மேனியர், 17. 1.

மை.
I. [S. MASI], blackness: அஞ்சனம், கருமை, கறுப்பு, 5. 291; 6. 27; 7. 43; 8. 67, 74; 9. 45.
மைப்பு = கறுத்தல், 20. 22; 41. 27.
II. மையல் = மயக்கம்; மால், மயல், 4. 218; 6. 93; 41. 1; 51. 10. [Comp. S. MĀYĀ.]

மைந்தன் = மனிதன், 5. 18.

மொக்கணி, *n.* a gram-bag: தோற்பை, 2. 33.

மொத்துண், *v.* be beaten, 8. 47. [மொத்து = a stroke.]

மொட்டி, *v.* close in like a bud, 4. 84.

மொட்டு, *n.* a flower-bud, 29. 29.

மொய்.
I. = மொய்ப்பு, *n.* a crowd, throng, 7. 41; 9. 37; 25. 6.
II. *v.* [§ 64], swarm: ஈமொய்த்து, 6. 96; 25. 9.

மொழி, *n.* a word, 2. 13; 7. 13; 8. 103. [See N. Lex.]
(Met.) பால் மொழியை உடையவள் [G. 162], 19. 25, 33; 38. 5.
பண்ணினேர் மொழியாள், 28. 17.
ஆயமொழி? = ஆனமொழி; or = ஆய்ந்த, 'choice;' or as in ஆயக்குழல், 'sweet words such as shepherds sing.'
வேதமொழியர், 'He Who utters the Vēdam,' 17. 1. [Comp. Tiruviḷai. 16.]
தின்மொழியார், 6. 17.

ய

யா.

யாக்கை, *n.* body (generally ஆக்கை), 25. 17; 33. 35. [See K. and N. Lex.]

யாத்திரை, *n.* [S. YĀTRĀ], a journey, 4. 29; 45.

யா|வரும், all, 20. 12. [யா = எல்.]

யாழ், a lute: வீணை. [? எழ், seven-stringed.]
யாழினர், 20. 13.

யானை, *n.*, 4. 11; 5. 161. See ஆனை.

யான் = நான், 5. 59; 31. 19.

யோகம், *n.* abstract contemplation, bliss, 37. 1, 14.

யோகி, *n.*, 46. 6.

யோகு, *n.* [for S. VI-YŌGA?], separation, 12. 36.

யோனி, *n.* [S. YŌNI], womb, matrix, 4. 12.

வ

வ. See வா, வரு.

வகிர், a slice, section, 9. 6; 24. 29.

வகு, *v.* [§ 64], distribute; assign to each his place and office, 3. 114; 49. 33. See பகு.

வகை [K.], division, sort; manner; means: இனம், 3. 17; 5. 192; 33. 18, 20; =so that, 42. 17.

வசம், *n.* [S. VAÇA], charge, care, 33. 30.

வஞ்சம், வஞ்சனே, *n.* [S.], deceit, 1. 55; 22. 1.

வஞ்சனேன், 5. 289, 317.

வஞ்சகம், *n.*, = வஞ்சம், 5. 382.

வஞ்சி, *v.* [§ 64], deceive, 6. 41.

வஞ்சி, *n.* a creeper; epithet of கருவூர்.

வஞ்சிக்கொம்பு, Umai, 6. 76.

வடிவு, *n.* [S. VAḌ], form, 5. 99; 6. 103; 13. 74.

வடு, *n.* a wound, 12. 14; unripe fruit: பிஞ்சு, 9. 6; 24. 29.

வட்டம், *n.* [S. VAṬA, VṚITTA], anything round, 9. 73; 42. 8.

வணங்கு, *v.* [§ 62], bow, bend, worship, 1. 18; 5. 296, 297, 299; 13. 25; 20. 22; 24. 23; 41. 5; 45. 23; yield, 41. 21. [See N. Lex. √VAṆ.]

வணங்குதும், 49. 4, 34.

வண். See வள்.

வண்டு, a scarab: சுரும்பு, 3. 91 (? for வண்டல்); 6. 143; 7. 53.

வண்டோதரி [S. MANDŌDARI], wife of *Rāvaṇa*, 18. 6; [43. 39.] See மந்தோதரி. [Muir, vol. iv. p. 466.]

வண்ணம் [S. VARṆ].

(1) way, manner: வகை, 5. 96; 9. 32, 42; 15. 4.

(2) quality: குணம்.

(3) form, beauty, 5. 99; 7. 13. உருவம், வனப்பு.

(4) good: நன்மை, 5. 308.

(5) colour, 5. 97.

வண்ணப்பணித்து, 10. 15.

=படி, so that, 51. 2, 6, 8, 11, 15, 31; 21. 4. Comp. வகை.

வந்தனே, (1) worship [S.]; (2) =வந்தாய், 5. 102, 103; 28. *passim*. See வரு.

வந்தி, *v.* [§ 64], do homage, 24. 34; 32. 37; 47. 35.

வம்|பு, what is useless, new, *or* empty, 40. 22. [வீம்பு, வீண்.]

வம்பன் = துட்டன், பொய்யன், 42. 33.

வம்பென, newly, suddenly, 37. 2.

வம்பனேன், 5. 230, 372; 28. 5.

வம்|மின், come ye, 9. 6; 34. 18; 42. 39. See வரு.

வயம், *n.*, = வசம் [S. VAÇA], power, 31. 1.

வயல், *n.* field, 3. 93; 20. 3, 19, &c.; 34. 31.

வயனம், for வயணம், a variant of வண்ணம், ='and others,' 12. 14.

வயிரம், *n.* [S. VAJRA], diamond, 26. 27; 29. 21.

வயின், place, 3. 28, 83, 132. Comp. வை; வாய்.

தன்வயிற்படுத்தி [for வயம்], subduing all things to himself, 2. 95.

வரம்பு = வரை, மட்டு, *n.* a limit, 4. 41; 5. 190.

வராகம், *n.* [S. VARĀHA], a boar, 30. 17.

வரி, *n.* length, 9. 29; beauty spots, 40. 37.

வரு, *v.* [§ 70], come. See வந், வம், வா.

இனி வந்த மென் மொழியான், 8. 18. Here வந்த = உள்ள = ஆன = தங்கிய, 6. 57–60.

வரக் கூவாய், 18. *passim*. வருக! 28. 4, &c.

வர|வு, a coming, 20. 17.

இவை வந்துபோம், 'these shall come and go,' 5. 171; 46. 4, 8; 47. 25.

வாரா, 8. 10; 25. 26; 50. 11. வாராய், 25. 26.

வரு|தரு|துன்பம், continual suffering, 4. 23.

வருத்தம், *n.* trouble, 5. 370.

வரு|ந்து, *v. n.* suffer, 3. 129, 130; 4. 33; 5. 48, 49, 52; 21. 31.

வரை, *n.* a hill, 3. 68, 88; 6. 148; 35. 21.

வரைச்சந்து, a bank; limit, bound: கரை, 5. 156.

வரையற, up to the bank, 3. 77.

வரை ஆமெங்கை = பார்வதி, 'the mountain-maid,' 11. 22.

வலி, *v.* [§ 64], draw: தடுத்தாட்கொள், 11. 26.

வல், வல்ல [S. BAL], strong, 6. 47.

வலன் = வலம், right hand, 6. 36. வலக்கை, 9. 35, 66.

வல்|லே.

I. [N. 398, and K.] =thou art able,

5. 376; a mountain, 28. 16. [G. 93.]
II. for வல்|லே, swiftly, 28. 13.
வல்லன் (or அல்லன்?), 5. 200; 36. 22; 43. 56.
வல்லேன், 5. 342. வல்லாளன், 31. 14.
வல்|லாட்டு, 40. 31.
வல்|வினை, 6. 73, 148; 13. 11. [See வினை.]
வல்|லசுரர், mighty demons, 1. 29. Comp. 28. 13, and 40. 25.
வலி, *n.* strength, 6. 40.
மனவலியன், 10. 41.
வல்லாய், Thou Who art mighty, 20. 40.
வல்லோன், 3. 108. வல்லாளன், 8. 26.
வல்லி [S. VALLI], a creeper: படர் கொடி, 13. title.
வலை, *n.* a net, 3. 42; 6. 156, 157; 24. 25; 25. 37; 43. 23; 48. 9; 49. 8.
வழங்கு, *v.* distribute, 24. 37; 36. 20.
வழி, *n.* a way; so that: நெறி, 2. 117; 5. 344; 6. 20; 22. 1; 50. 11.
வழி|வந்தார் [K. ĒL], men of tried faithfulness, 5. 344 (?); 21. 3.
வழி|அடியோம், 7. 42; 12. 48; 20. 34.
வழி|அற்றேன், 5. 99; 32. 42. வழிமுதல், 21. 4.

வழு.
I. *n.* a fault: வழுவு, 42. 32; faultless.
v. [§ 64], (or வழுக்கு, § 62), err, fail, slip.
II. வழு|வு, *v.* fail: தப்பு.
வழாமை = வழுவாமை, without fail *or* exception.
வழுத்து, *v.* extol, 4. 9, 10. See வாழ்.

வளர்.
I. *v.* sleep [§§ 57, 64], = வளருதியோ? dost thou slumber? 7. 2.
வளர்ப்போன், 3. 48.
II. grow, abound, 6. 13; 20. 27; 28. 16; 31. 34; 38. 33.
III. *v.* [§ 64], cultivate, 5. 383; bring up, save, 4. 87; 6. 12; 7. 56.
வளி, *n.* wind: கால், காற்று, 3. 11; 4. 140; 5. 57.

வளை.
I. *n.* an armlet, 7. 47; 10. 71.
வளைக்கையார், women, 35. 9; 42. 11.
வளைக்கையன் (the disc or *chakram*), Vishṇu: ஆழி, சக்கரம், 23. 39.
வெள்|வளை|யீர், 16. 24. கோல்வளை, 11. 77.

II. *v. intr.* [§ 57], bend, 14. 1.
வள், *n.* strength, beauty, 20. 34. Comp. வல், வண்|மை.
வளம், *n.* abundance, 3. 2; 34. 8.
வண்கொங்கை, 9. 29.
வள்|ளல், *n.* a gracious one, 5. 249; 10. 74; 13. 75; 18. 14; 48. 6.
வற்று, *v.* wither, dry up; be utterly at a loss. [√வறு; and வல்?]
வற்றியும், 8. 20.
வற்றி, 6. 53; 23. 6. வற்றன்மரம், 32. 42.
வன|ம், *n.*, = அழகு. [? வர்ணம்.]
வனமுலையீர், 16. 5; 36. 25.
வனப்பு, *n.* beauty, 31. 14.
வன்மீக|நாதர் [S. VALMĪ = an ant; VALMĪKA = an anthill], an epithet of Çivan as worshipped in Ārūr. Comp. புற்று, p. 119.
வன், hardness: வல்.
வன்|பராய்முருடு, 23. 4. வன்|செவி, 7. 2.
வன்|குயில், 18. 21. வன்|புலால் வேல், 35. 9.
வன்|மத்திட, 34. 21.
வன்னெஞ்சம், 7. 28; 10. 41; 14. 19.
வா, 11. 26; 42. 43. See வரு.
வாக்கு, *n.* [S. VĀCH], word; speech; tongue, 5. 102, 301, 313; 38. 18.
வாக்கை for வாக்கு, 26. 33. [Or ஆக்கை.]
வாங்கு, *v.* take, receive; bend, 2. 18; 5. 271; 6. 13; 31. 35.
வாங்குவாய், 'Thou wilt destroy,' i.e. bring back under Māyā, 5. 382; 25. 22.
வாச|கம், *n.*, = வாக்கு [S. VĀCHAKA], speech, utterance.
Title, திருவாசகம். மனவாசகம், 11. 43; 34. 10.
வாசகன், 43. 2.
(திரு)வாஞ்சியம், *n.* a town, 2. 79. See Dēvāram, p. 589, &c.; Periya Purāṇam, II Kāṇḍam, p. 326.
வாடு, *v.* fade, pine away, 5. 214; 8. 101; 11. 45; 17. 16.
வாணன், ? for பாணன் [S. VĀṆ], 5. 175; 9. 36; 43. 31; 48. 9. Or, for வாழுநர் = 'those that live and flourish.'
அண்ட வாணர், the celestials, 23. 5.
அம்பல வாணன். See அங்கணன்.
வாண். See வாள் and வாழ்.

வாயில், *n.* gate: வாய், வாசல், 1. 54; 5. 382.

வாய்.

I. *n.* mouth, lips: அதரம், 2. 15; 5. 106, 318; 6. 5, 18; 7. 57; 13. 12; 14. 43; 19. 13; 25. 39; 27. 11; 28. 19; 41. 10, 22.

வாய்ப்படு, fall into the mouth of, 5. 106.
வாய்ச்சியர், those with ruddy lips, 6. 161.
வாயவள், 2. 15.

II. for வாயில், gate, 5. 209.

III. a sign of seventh case, 7. 3; 13. 25; 22. 19; 24. 14; 34. 29.

IV. *v.* [§§ 57, 64], succeed, flourish.

வாய்|ப்பு, fitness, 4. 218.

வாய்தல் for வாயில், வாசல், 36. 23.

வாரு, *v.* [S. VĀR, VṚI], sweep away as a flood, 14. 44.

வார்.

I. *v. intr.* [§ 57], pour forth, 5. 275; 24. 37.

II. *v. tr.* [§ 64].

III. *n.* variously used as 'great,' 'expanded,' &c.

வார்கடல், 4. 10; 28. 4.
வார்கழல், cinctured foot, 13. 25.
வார் எறிளமென்முலே, 5. 210; 6. 12.

வாருடை, 18. 36.

வார்கலே, 7. 47.

வார்சடை, 9. 5.
வார்பொழில், a stately grove, 29. 37.

வாரா. See வரு.

வாராமே, 46. 4, 8.

வாரி, *n.* [S. VṚI, VĀR, VĀRU; Lat. MARE; Gk. οὐρ-], sea: கடல்.

ஆநந்த வாரி, 4. 132. வாரியன், 8. 12.

வார்த்தை, *n.* [S. VĀRTTĀ], word, tidings, report, 5. 102; 23. 6; praise: புகழ், 7. 47.

வாழை, *n.* plantain: *Musa paradisiaca*, 6. 135.

வாழ், *v. n.* flourish, live, 5. 61, 76, 77; 19. 10; 20. 34; 21. 11; 28. 14. [Root வழ், of which வள் is a variation. See N. Lex. and K. G. 153.]

வாழ்|க்கை, *n.*, 5. 241; 25. 21; 38. 40; 42. 17.

வாழ்|வு, *n.* felicity, 4. 121; 5. 5, 260, 264; 37. 2; 41. 1; 49. 2.

வாழ்|முதல், source of bliss, 6. 91, 155, 160; 20. 1.

வாழ|ா|ப்பத்து, 'no joy in life!' 28.

வாழி, 24. 23.

வாழ்|க, Hail! 1. 1–5; 3. 95–105. [G. 85.]

வாழ்|கிலேன், 28. 4, 12, &c.

வாழ்|த்து, *v.* salute, worship, hail, 5. 60, 61; 7. 2; 9. 14, 59; 13. 25.

வாழ்|வி [§ 160], 37. 2.

வாளா, silently (as from a *v.* வாள், வாளாது, வாளா), 7. 28; 27. 1.

வாள், *n.*

I. a sword, 28. 13; 36. 15.

II. brightness, 5. 258; 9. 41; 19. 19; 35. 21. Comp. ஒள்.

வாணிலாப்|பொருள் = 'bright as moon-beams,' 5. 174.
வாட்டடங்கண் (= வாள் + தடம்), 'eye wide and lustrous,' 7. 1; 9. 29; 46. 1.

வாளரவு (= ஒளி), 3. 70, 72; 29. 34; 35. 1.

வாணுதல், shining brow, 3. 135; 12. 49.

வாள்|வீசு, 19. 19.

வாளி, *n.* an arrow, 35. 37.

வான், வானம்.

I. *n.* heaven, sky, 5. 46.

II. *n.* = greatness: வான்சுறவு, 5. 106; 12. 40; 29. 19.

வானக, 4. 136; 9. 66. [அகம்.]

வான் வந்த, 8. 19, 24; 19. 15.

III. வானவன் = இந்திரன்; Çivan, 8. 84; 13. 45.

வாஞே|டர் (கோன்), Indra; Çivan; gods, 5. 377; 12. 48; 13. 20; 16. 8. [வான் + நாடு.]
வானவர்கோன், 14. 27. வானூர், 46. 4.
வான்|றமல், sun, 29. 18. வான்|றேன், 3. 180.
வான்|புரவி, 19. 24. [Comp. 46. 2.]
வானவர், the celestials, 4. 1; 5. 61, 169; 12. 16.
வாஞேர், 2. 4; 8. 13; 10. 6.
வானத்தொழும்பர், 6. 175. வானன், Çivan, 5. 376.

IV. ether: விண், ஆகாயம், 3. 23; 5. 57, 252, 277; 11. 69.

வி for வீ = மலர், 6. 136. [Some say வி = ஆகாயம்?]

விகாரம், *n.* [S. VI-KṚI], change, perturbation.

சித்த விகாரம், மஞேவிகாரம், 10. 23; 49. 17.

விகிர்தன், *n.* [S. VI|KṚI|TA], one who changes; one who is false, dissembling, 4. 96, 105; 29. 25.

விக்கு, *v.*, 24. 38.

விசிறு, *v.* cast a net: வீசு, 8. 11; 43. 23. See மீன்.

விசும்பு.

I. *n.* heaven: = விண், 5. 171.
விசும்புள்ளார், 8. 7.

II. ether, as an element: ஆகாயம், 27. 25.
நீர்வி . . . , 15. 17.

விசை, *n.* impetus, swiftness.
கால் விசைத் தோடி, running like the wind, 2. 135.

விச்சு [S. VĪJA, BĪJA], seed: வித்து, விதை, 5. 381.
விச்சக்கேடு, destruction of the germ, 5. 321.

விச்சை for வித்தை [from S. VIDYĀ], wisdom, magic power, a wonder, 5. 103, 112, 113, 320, 374, 380.
விச்சையன், *n.*, 6. 122.

விடக்கு, flesh, 6. 162.

விடங்கன், *n.* [S. VIḌAṄGA], Çivan as worshipped in கடம்பூர், 4. 160; 6. 74. See வீதி விடங்கப் பெருமான்.
[விடங்கம் = அழகு.]

விடம், *n.* [S. VISHA], poison, sting, 4. 40; 6. 26; 23. 25.

விடர், *n.* a fissure; (?) debauchery, 6. 150.

விடலை [S. VṚISHALA], a youth, or young steer, in opp. to விருத்தன், 5. 241.

விடவுள், 5. 254.

விடு.

I. *v. n.* [§§ 68, 254], leave, abandon, 3. 144; 5. 234; 6. 2, &c.; 33. 35; 37. 5; 45. 13, &c. [III Gr. 92.]
விடல், 6. 50, 126. விடலேன், 6. 150.
விடேங்கள்! we leave not, 5. 299.
விடேல்! 6. 176.

II. *v. a.* [§ 64], send away, 3. 136; 14. 7.

விடை [S. VṚISHA, ṚISHABHA], a bull, 37. 5.
தார்விடை, 6. 31. மால்விடை, 5. 259; 34. 11.
விடை|யன், 13. 61. விடையான், 8. 30; 39. 7.
விடை|பாகன், 5. 81. விடைப்|பாகா, 1. 34; 34. 2.
விடையவன், 6. 2.

விட்டில், a moth: விட்டிற்பறவை, சலபம், பதங்கம், 6. 17.

விண் [T. VINU; S. VISH, VISHṆU; M. VIṆṆU], the firmament, 2. 4; sky, 1. 23; 5. 381; 8. 55; 18. 30; 28. 1; 49. 7. Opposed to மண். Comp. விள்.
விண்பால், heaven, 5. 297; 12. 36.
விண்ணவர் = விண்ணோர், 37. 5.
விண்ணோர், 3. 18; 5. 81, 189; 6. 78; 11. 73.
விண்ணகம், 20. 33.
விண்படு, dwell in heaven, 13. 15.
Air (as an element), 3. 114; 6. 121.

விண்ணப்பம், *n.* petition, 6. title.

விதலை, *n.* trembling, shivering: நடுக்கம், 6. 162.

விதி, *n.* [S. VIDHI], fate; good fortune; Brahmā, 14. 31.
விதியின்மை, 24. 38.
விதியடியேனை, ill-fated me, 6. 166; ordinance, 23. 17.
விதிவகை, 45. 9.

விதிர், *v. n.* [§ 64], tremble, 4. 67.

விதிர்|விதிர், *v. n.* [§ 64; S. VYATH; Gk. φρισ-], throb, 5. 1.

விதுவிதுப்பு, *n.* strong desire: மிகுந்த ஆசை.
விதுவிதுப்பேன், 6. 134.

வித்தகம், wisdom: ஞானம், 2. 49.

வித்தகன் [S. VITTA-KA], the renowned, 7. 59; 8. 104; 10. 24; 31. 28.

வித்து, *n.* [S. VĪJA], seed, germ, source: விதை, விரை, 3. 93; 6. 118; 11. 73; 30. 3; 42. 37.

வித்தை, *n.* [S. VIDYĀ], = விச்சை, learning, skill, magic, 26. 37.

வியப, *v.* admire, wonder at, 3. 154; 5. 71; 6. 178; 7. title.
வியப்பு, 8. 54.

வியன், *n.* expansion, 6. 34, 94, 102; 8. 45; 16. 17; 29. 14; 34. 14.

விமலன் [S. VI + MALA], the pure One, 1. 34–36; 4. 106; 29. 14. Comp. மலம், நிமலம்.

விம்மு, *v.* [§ 62], sob, sigh deeply, 7. 3.

வியாத்திரன் [S. VYĀPṚITA], minister: எச்சன், 14. 28.

விரதம், *n.* [S. VRATA], vow, self-imposed restriction, penance, 4. 50.

விரலார், விரலி, a songstress; damsel, 20. 30; 28. 29.

விரவு, விராவு, *v.* [§ 62], unite, 2. 16; 5. 67; 36. 33.

விரவார், enemies, 6. 30, 46.

விரி, *v.* [§§ 57, 64; S. VI-RI; RI, RĪ, ṚI], expand, 3. 4, 44; 4. 125; 5. 81; 6. 150; 39. 7.

விரிதலையேன், a wild fellow, 6. 34. [Coll. use.]

விரி|சடை = பரந்த–, expand: விரிசடல், 33. 19.

விரிப்பி, *v.* cause to unfold, 6. 194.

விரிசடர், radiant with splendour, 18. 31.

விருகம், for மிருகம், 1. 27.

விருத்தன் [S. VṚIDDHA], ancient, 5. 242.

விருந்து [K.], a guest; விருந்தினன், 'me, once Thy guest,' 2. 60; 6. 70; 50. 8 (?).

விரு|ம்பு, *v.* desire.

விரும்பபடியார் (for விரும்பும்), that will desire, 6. 54; 20. 35.

விரு|ப்பு, *n.* desire, 5. 320; 33. 24.

விருப்பெய்து, feel desire, 20. 39; 27. 9.

விருப்பன், 2. 87.

விரு|ப்|புறு, *v.* desire, 5. 320; 15. 11.

விரை.

I. *n.* fragrance: மணம், வாசனை, 4. 105; 5. 1; 6. 130, 142; 41. 35.

II. *v.* desire, 5. 42, 56.

விலக்கு, *n.* hindrance: மறிப்பு.

விலக்கிலே, 36. 23.

விலங்கல் = மலை, Meru, 6. 114.

விலங்கு.

I. *v. n.* recede, 6. 110; 30. 10.

II. *n.* a beast: மிருகம், 1. 56.

ஒருகிளையைவிட்டு ஒருகிளையின்மீது தாவுகின்ற குரங்கு போல; or from *v.* = நீங்கினமனம்.

வில், வில்|லு.

I. *n.* a bow, 2. 32; 14. 1; 29. 25. See சிலை.

வில்லி, *n.* a bowman, 9. 19; 43. 41; 49. 53.

II. *v.* sell, 2. 38; 6. 69.

விழி.

I. *v.* [§ 64], behold, 5. 110; 6. 186; 29. 10.

II. *n.* an eye, 35. 29.

விழு.

I. *adj.* great, 6. 6; excellent, 20. 33.

விழுத்தொண்டர், 6. 126. விழுமியது, 37. 18.

விழுப்பொருள், 'worthiest of Beings,' 7. 15; 20. 33; 49. 54.

II. *v.* fall, 5. 315.

விழு|ங்கு, *v.* swallow, 3. 167; 6. 66; 14. 19; 24. 38.

விழுது, *n.* fat, butter, 6. 174.

விழை, *v.* lust after.

விழைதருவேனை, 6. 182.

விளவு, wood-apple tree. See *Nālaḍi.*

விள|ம்பு, *v.* speak out, 41. 4, 8.

விளரி, *n.* a murmuring sound, 6. 38.

விளாவு, *v.* mingle; cultivate, 40. 33.

விளை, *v. intr.* [§ 57], grow, spring forth, 4. 141; 14. 1; 30. 3, 10; 37. 9; 49. 53.

v. tr. [§ 64], cause to spring, 2. 14, 32; 4. 125; 31. 30.

விளை|வு, *n.* result, 5. 381.

விளையாடு, *v.* play, sport, 7. 6, 46; 21. 27; 31. 28.

விளையாட்டு, *n.*, 7. 43.

விள். Comp. பிள்.

விள|க்கு, *n.* a lamp.

விள|ங்கு, *v.* shine forth, 1. 23; 2. 3; 6. 10; 18. 12; 19. 39; 31. 28; 36. 21.

விள்(ளு), *v.* [§ 56. (III)], open out, expand, burst forth, sever from, 5. 287, 315; 6. 6, 54; 43. 18.

விற, *v.* have power to, 23. 23.

விறல், *n.* power: வல், 6. 2.

விற்று, 5. 134. See இற்று.

வினு, வினவு, வினவு, *v.* [S. VI-NĪ], ask, 18. 2.

வினை, *n.* action, deed: தொழில், கருமம், 1. 20; 5. 85; 31. 5. [Comp. S. VI-NĪ; M. VINA.]

வெய்யவினை, 47. 1.

வினையேன், 1. 25, 50; 6. 42.

வினை|யினேன், 5. 84; 6. 32. வினையனேன், 37. 5.

வினைக்கேடன், 5. 85; 30. 10; one ruined by deeds: தீவினையையுடையவன் (=பாவகாசன்), 34. 2, 13.
தொலைவினை: ஊழ், 14. 39.

வல்|வினை, 5. 77; 13. 11; 42. 43.
கொடு|வினை, 33. 1, 2. வினைக்கடல், 35. 5.
உள்வினை = ஊழ்வினை, fated action, 4. 12 (?).

வீசு, *v.* [§ 62], diffuse, emit: பரப்பு, 19. 19. Comp. விசறு.
With அற=cast away: எறி, 25. 33.
கைவீசு, brandish, 35. 26.
வலைவீசு, '*throw* the net,' 49. 8.

வீடு.
I. *v.* (for விடு or விழு), =வீழ்.
(1) *intr.* perish.
(2) *tr.* quit, 5. 400.
வீடிற்றிலேன் = விட்டுநீங்காத என்னை, 6. 178.
II. *n.* release; heaven: முத்தி, 1. 32; 3.52; 5.400; 8.5,35; 9.79; 20.21; 41.19. [விடு.]
வீடுபேறு, 3. 18. வீடகத்தே, 5. 42.

வீட்டு, *v.* [§§ 62, 160 *f*], slay, 41. 19. [A causal from வீடு=விடு, die.]

வீணை, *n.* [S. VĪṆĀ, said to have been invented by Nārada], a lute, 49. 44.
வீணையர், lutists, 20. 13.

வீதி, *n.* [S. VĪTHI], a street: தெரு, 7.3; 13. 71.

வீதி|விடங்கப்|பெருமான், an epithet of Çivan as worshipped in Ārūr. See விடங்கன்.

வீரன், *n.* [S. VĪRA], a hero, 43. 58.
வீரபத்திரர் [S. VĪRA-BHADRA], an emanation of Çivan, 13. 15.

வீழ், *v.* (for விழு), fall, 2. 134; 5. 80, 156; 11. 19; 31. 2.

வீழ்|வி [§ 160], (for விழு|வி = விழுத்து), cause to fall, 3. 159.

வீறு, *n.* '*splendour* was dimmed,' 7. 69.
வீறிலி = மேன்மையில்லாதது, 25. 13; 37. 18.

வீற்றிரு, *v.* rest in state, 36. 38; 40. 26.

வெ, hot; cruel (வெய்|ய, வெம், வெந், வெங், வெஞ், வே).
வெகுளி [N. Lex.], hot desire, 24. 25; 25. 37; 45. 17.
வெங்|கரி, fierce elephant, 6. 194.
வெஞ்சேல், bright-eyed carp, 25. 37.
வெஞ்சின, burning with wrath, 14. 28.
வெந்துயர், severe affliction, 3. 71.
வெந்நீர், hot water, 6. 161.
வெம்போர், fierce fight, 6. 81.
வெம்மை, heat, 3. 22.
வெய்ய, 14. 19. வெய்யவினை, 47. 1.
வெய்யகூற்று, 6. 98.
வெய்யாய்! 'Thou art the heat,' 1. 36.
வெக்கை, a fried cake of meal, 5. 315.

வெண், வெட். See வெள்.

வெண்காடு, *n.* a Çaiva shrine: திரு வெண்காடு, 2. 60. This is in S. சுவேதவனம். It was the birthplace of மெய்கண்டதேவர், author of the சிவஞானபோதம். See *Dēvāram*, § 11 (six odes).

வெதும்பு, *v.* and *n.* glow, 5. 2; 6. 142. [வெ.]

வெம்பு, *v.* wither, 6. 78.

வெரு, *v.* fear, 6. 102.

வெரு|வு, *v.* tremble, 6. 30, 46; 27. 9.

வெரு|வரு, *v.* shudder, 35. 5.

வெரு|ள், *n.* dread, 6. 66; 24. 19.

வெரு|ளு, *v.* be frightened, 32. 12.

வெல், *v.* [§ 70], conquer, surpass: வெற்றி அடை, 26. 11; 36. 37.
வெல் கொடியோன் [G. 153], 9. 63.
வெல்|க! [G. 85], 1. 6–10.

வெளி.
I. light: வெளிச்சம், 6. 68; 22. 15. Comp. ஒளி and வெள்.
II. the open, outside: புறம், 41. 8.
வெளிவரு, *v.*, 6. 58; 8. 104.
வெளிப்படு, 3. 114; 49. 7, 8.
வெளிகாட்டு, *v.* exhibit, 41. 4.
III. the ether *as* element: ஆகாசம், 4. 141.
IV. whiteness, 6. 122. [வெள்.]
வெளிது, 5. 97.
வெள்|கு, *v.* be afraid *or* ashamed: வெட்கு, 5. 315.

வெள் (வெண்), *adj.* white; pure, bright, 35. 14.
வெண்|டலை, a skull, 6. 118, 166.
வெண்ணீறு 12. 1; 29. 21.
வெண்ணீற்றர், 8. 51; 17. 1.
வெண்|மலர|ான், 19. 3.
வெண்|ணகை|யாய்! 5. 73; 6. 146; 7. 9.
வெண்டிருமுண்டத்தர், 17. 25. See முண்டம்.

வெண்|மை|யனே! 'Thou Who art white,' 6. 86.
வெள்|ளனல், a glowing fire, white heat, 6. 94.
வெள்|விளை, white, or silver, 16. 24.
வெள்ளம், a torrent, flood white and foaming, 3. 77; 5. 80, 81, 84; 6. 53; 24. 13; 41. 22; 45. 2. See கருணை, இன்பம், துன்பம்.
அவா வெள்ளக் கள்வன், a deceiver plunged in the flood of desire, 5. 95.
வெள்ளை, whiteness, 6. 103; 10. 70; 17. 25; 39. 6; 43. 65.

வெறி, *n.* drunkenness; palm-juice; sap, 3. 90; 5. 207; 6. 18, 174; 35. 30. [*Nāladi*, 180.]

வெறு, *v.* [§ 64], hate, loathe: ஒறு, அருவரு, 5. 213; 6. 22; 24. 5; 38. 40.

வெறு|மை, *n.* emptiness: வெறு, வெறும், வெற்று, வேறு.
வெற்றடியேன், 6. 90, 98. வெறுவியன், 31. 30.

வெற்பு, *n.* a hill, 6. 198.
வெற்பன், 2. 100. [கிரீசன்.]

வெற்|றி, victory: செயம். [வெல் + தி. G. 96.]

வென், வெற். See வெல்.

வே, *v.* [§ 58], burn, 11. 19; 14. 3. See வெ. [Comp. S. VI.]
வேவ, 43. 41. வெந்தை, 5. 315.

வேகம் [S. VĒGA, VIJ], agitation, heat, desire: வெப்பம், 1. 6.

வேங்கை, *n.* tiger: புலி, 6. 2.

வேசு [ஏசு; T. VĒSARU, VĒSĀRI].
வேசறு [§ 68], grieve: துன்புறு, மெலி, இளை, 6. 198; 21. 18.
வேசறவு (ஏசறவு), repining, 38.

வேடம் [S. VĒSHA], shape, disguise, 2. 15, 93; 17. 14, 15.
வேடத்தர், 'one who assumes a garb,' 17. 33.

வேடன் [S. VYĀDHA], a hunter, 2. 17; 15. 11; 48. 9.

வேடு, *n.* hunting, 2. 18.
வேடுரு, the guise of a hunter, 43. 13.
வேடுவன், 2. 64; 43. 21.
வேதகம், diversity (?), 49. 7.

வேதம் = மறை [S. VEDA], sacred book, 1. 34; 5. 297; 9. 77.
வேதமுதல், 7. 38. வேதமொழியர், 17. 1.
வேதி, 4. 106. வேதமெய்ந்நூல், 6. 170.
வேதப்பொருள், 7. 15, 54.

வேதியன், *n.* Brahmā, a *Brāhman*, 3. 7; 8. 28, 39, 55; 15. 26; 35. 14.

வேதனை, *n.* [S. VĒDANĀ], affliction, 31. 5.

வேந்தன், *n.* a king: இறைவன், கோன், மன்னன், 1. 6; 41. 8. [Properly வேய்ந்தன், from வேய். S. VE.]

வேய், *n.* a bambu, 11. 38.
வேய, bambu-like, 42. 18.

வேர்.

I. *n.* perspiration: வேர்வு, வேர்வை, வியர்வை, வெயர்வை.
முகம்|குறு|வேர், 5. 227.

II. *v.* [§ 64], stand in awe, 6. 30.

III. *n.* root: மூலம், கிழங்கு.
வேரூறு = be rooted, 6. 10.
வேர்அறு, extirpate, 24. 7, 9. [Comp. 31. 21.]
[See கரு, பிறவி, பாசம். In K. Kh. மம்மர் கிழங்கு. Nig. வேர் என்ப மா[1]வேர் வேர்வரம்[2].]

வேல், *n.* a javelin, 6. 36, 47, 173; 12. 56; 16. 6; 35. 9; 45. 34; 47. 11. Comp. சூலம்.
வேலம்புத்தூர், a Çaiva shrine, 2. 29.
வேலன், *n.*: குமரன், 9. 11.

வேலை.

I. *n.* [S. VELĀ], sea, 6. 182.

II. *n.* work, 4. 29.

வேள்.

I. *v.* [§ 70], marry; offer in sacrifice; desire: தீவேட்டான், 12. 50, 51.
வேட்|ட, 5. 81.
வேட்கை, 6. 161; 35. 5; 45. 17.

II. Cupid: மன்மதன், 5. 73, 157.
வேண்டும், *imp. v.*, 5. 292; 32. 13.
வேண்டா, 33. 3, 20; 45. 5.
வேண்டு, *v.* desire, ask for, 5. 46, 285; 32. 13, 16; 33. 21–24, &c.; 34. 25, 26; 39. 9–12.

வேழம், *n.* elephant: கரி, ஆனை, 6. 95.

வேள்|வி = யாகம், sacrifice, 5. 13; 8. 85; 9. 77; 14. 13, 21, 28, 48.

வேறு, *n.* other, 33. 19. Comp. மாறு.
வேறுவேறு, 2. 23; 4. 45.
வேறிலா, incomparable, 5. 362. வேறு|படு, 6. 42.
வெவ்வேறும், apart, 7. 27.

வேனில், *n.* the spring-tide: வசந்த காலம், 5. 73, 157.

வை.

I. *v.* [§ 64], place; impart; cause, 3. 21, 23, 26; 5. 256, 321, 392; 9. 1.

வைச்சு = வைத்து, create, 5. 382; 13. 1; 33. 30; 35. 15.

Cause, 5. 379; 13. 25, 26.

☞ Used for வி in forming causals, 5. 379.

Store up, 10. 21.

வை|ப்பு, *n.* a hoarded treasure, 3. 106; 4. 121; 6. 155; 11. 74; 26. 1.

வைப்பன், 'He Who is a treasure,' 5. 392.

வைப்பிடம், resting-place, 30. 11.

II. *n.* the earth: வையம், வையகம், 1. 81; 5. 380, 392; 9. 33; 47. 35.

வைராக்கியம், *n.* [S.]. zeal, 6. title.

GENERAL INDEX.

விஷய சூசிகை.

